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ISSUE 759



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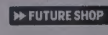
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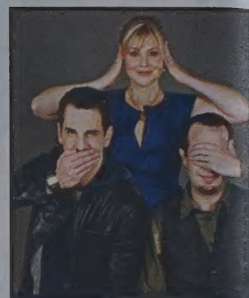
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PHOTO BY JASON LANG

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I'm Sticking with Kiefer, TransAlta Arts Barns, June 19

JUNE 15

theatre | **SPROUTS FESTIVAL** Little people + big imaginations + enormous talent = Sprouts. Stanley A. Milner Library Theatre, 1 pm, shows at 2 pm.

JUNE 16

film/bikes | **JUNE 15 BIKE MONTH: BIKECAR** Three snowboarders + one effed-up contraption + bulging leg muscles = bike car! Metro Cinema, 7:30 pm.

JUNE 17

confection | **DESSERT PARTY** You + spoon + four tubs of ice cream = mayhem.

JUNE 18

theatre | **IMPROVAGANZA** International improv stars + nervous energy + "Things you'd find in a chiropractor's knapsack" = Improvaganza. Varscona Theatre, 8 pm.

JUNE 19

theatre | **I'M STICKING WITH KIEFER** Mostly Water Theatre + pop culture references + room to move = potential for hilarity. TransAlta Arts Barns, 8 pm.

JUNE 20

music | **GILBY CLARK** Guitar wizardry + Guns and Roses + turmoil = solo career. Metro Billiards.

JUNE 21

high art | **LET THERE BE HEIGHT: AN AERIAL CABARET** Artistic sensibility + mastery of acrophobia + impressive strength = Firefly Theatre event. La Cité Francophone, 8 pm.

JUNE 22

film | **LORD OF THE RINGS TRILOGY** Three movies + Peter Jackson + your numb ass = one-of-a-kind viewing opportunity. Metro Cinema, 1 pm, \$15 for all three movies.

JUNE 23

jazz | **JOHN SCOFIELD** Jazz legend + nimble fingers + worked with everybody = genius. MacLab Theatre.

JUNE 24

jazz | **PINK MARTINI** Large ensemble + America's "Little Beirut" (Portland) + jazz/beats/Latin/lounge fusion = Pink Martini. Winspear Centre, 7:30 pm.

JUNE 25

theatre | **AS YOU LIKE IT** "All the world's a stage" + outdoor theatre + intermittent goose honks = River City Shakespeare season opener. Hawrelak Park, 8 pm.

JUNE 26

documentary | **ANTONIO GAUDI** Dr. Seuss + a hint of acid + a set of blueprints = master architect Antonio Gaudi. Metro Cinema, 9 pm.



Thunderbirds Are Go!, Metro Cinema, June 13

Theatre | June 18

“INTERNATIONAL IMPROV STARS + NERVOUS ENERGY + “THINGS YOU'D FIND IN A CHIROPRACTOR'S KNAPSACK” = IMPROVAGANZA.

see magazine's two-week forecast of events in edmonton

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PROVINCIAL AFFAIRS • LIBERAL FUTURE • BY ANGELA BRUNSCHOT (1,151 words)

Young Liberals Politicking



The Practical Liberal | Kyle Olsen, president of the Alberta Young Liberals endorses New Liberal, New Focus. PHOTO BY ELLEN KIRKPATRICK

THE LIBERAL PARTY'S INTERNAL DEBATE RAGES ON WITH A MANIFESTO CALLED NEW LIBERAL, NEW FOCUS

At the close of the spring legislative session last week, Kevin Taft once again told impatient reporters that he'd announce his plans regarding the leadership of the Liberal Party by the end of the month.

But that doesn't mean that the rest of the Liberals haven't already started planning for a possible post-Taft era.

At the end of last month, a group of predominantly Calgary Liberals released a manifesto called *New Liberal, New Focus* onto the web, setting out their positions in the ongoing discussions about the future of the Alberta Liberals. Specifically, they oppose a name change and a merger with the NDP. They also propose a reinterpretation of Liberal values.

Corey Hogan, a 26-year-old Calgary Liberal and political consultant, is one of the document's primary authors, and he calls it a more practical look at how the party can move forward.

"There's been a lot of discussion within the party about the future," Hogan says. "It almost felt like this

was running away from us. A bunch of us who are proud Liberals felt that we had to change not who we are but what we do."

New Liberal has been downloaded more than 800 times since it was posted, and about 60 people have endorsed it. The group is seeking opinions from everyone, including disaffected members of other political parties and the general public.

"It wouldn't do us any good to have these discussions in smoke filled rooms," Hogan says. "We need to bring more people into it. We need to broaden our big tent."

Values And Votes

New Liberal does a good job of assessing the strategic situation and laying out why the Liberals need a makeover, says Harold Jansen, a political scientist at the University of Lethbridge, but cautions that the answers Hogan and his co-authors present are far from inspiring.

"The core values that they define aren't ones that I think the Conservatives would disagree with," he says. "That's what I find paradoxical. They say if they change the name they'll drift away from their principles and then basically the principle that defines them is that they're not

the NDP or the Conservatives."

But that practicality is what appeals to Kyle Olsen, president of the Alberta Young Liberals, and another Calgarian.

"It's a bit of a wake-up call," he says, "to people who have become too focused on ideological purity and not enough on winning."

He says the party needs to prioritize its values, and ditch policies that aren't gaining traction among voters. (Energy re-regulation is on his ditch list.) He'd rather form a government and implement 60 per cent of their ideas than continue criticizing from the opposition sidelines.

Taft To Get Shaft?

It's difficult to talk in concrete terms about the future policies and direction of the Alberta Liberals before the October leadership convention even takes place; after all, much of the party's platform (and how they market it to the public) will depend on the personality of the leader. But *New Liberal* does give some indication of a possible path.

For instance, it recommends rebranding the party as the "New Liberals" in lieu of a wholesale name-change—a proposal modeled on Britain's Labour Party, who re-

vitalized themselves at the polls by rebranding themselves as the energetic, youthful "New Labour." A full name-change, on the other hand, might come off as a transparent attempt to fool voters into thinking the Liberals had undergone more of a reinvention than they actually have. (Calgary-Mountain View MLA David Swann, who has expressed tentative support for a name change, says he would only want a new name if the party were truly revamped.)

Whatever they choose to call themselves, Jansen says, the Liberals can't present themselves as a different party in the same way New Labour did if they don't elect a new leader. And that new leader will need to bring the same charisma and fresh ideas to the role that Tony Blair brought to the Labour Party.

Kevin Taft says he doesn't feel any pressure to leave because of the changes being proposed by the *New Liberal* group or Swann. "I think there does need to be a process of renewal," he says. "I said from the beginning that everything is on the table, including my leadership. I've got lots of people urging me to stay and I know there's a current urging me to go. I'm pretty philosophical about it."

LIBERALS cont'd pg. 8

NEWS BRIEFS BY ANDREW PAUL

EDMONTON: ENVIRONMENT HUDEMA SAYS MAYOR'S GREEN INITIATIVE HAS WRONG TARGET

Mayor Stephen Mandel launched the city's latest environmental campaign, "Go Green! It's Our Nature" last week, in preparation for the arrival of the ICLEI World Congress next year.

ICLEI is an international association of municipalities that works for sustainable development. Edmonton hosting the conference is seen as a vote of confidence in the city's green practices.

Accordingly, the mayor has challenged citizens to make changes in their behaviour in hopes of reducing the city's environmental impact. Mike Hudema, an oilsands campaigner for Greenpeace, supports the program, but he feels the city is missing the bigger, greener picture.

If the city were really concerned about saving the environment, it would look at how it does business on a large scale says Hudema. There are several key issues, such as the proposed construction of eight to 12 upgraders for oil refinement, that simply don't make sense in the big picture. "You're looking at a tremendous [water] extraction from the North Saskatchewan River," Hudema says. "It's about three to five barrels of fresh water to [refine] one barrel of oil."

The results from the mayor's campaign will be shared with delegates from 500 municipalities during the Congress, which runs June 14-18, 2009.

EDMONTON: IN MEMORIAM CHILDREN'S ADVOCATE FOUGHT VIOLENCE WITH ART

Change for Children advocate Ed Carson died before he could see the completion of a mural paying tribute to his humanitarian efforts on behalf of children in Nicaragua. CFCA hosted a fundraiser last Friday in hopes of raising capital to fund the construction of their Rights of the Child Mural Project. "We launched this project with a sense of urgency as we hoped that the mural would be up while Ed was still with us," says Shelaine Sparrow, funds development coordinator for CFCA.

Unfortunately, Carson died of cancer two weeks ago.

The 70-by-nine-foot mural will be painted by local artists on the exterior wall of St. Angela's Elementary School, where Carson used to teach.

Carson began working with CFCA in 1979 advocating art as tools for helping kids get off the street.

Freddy Martinez, a musician from Nicaragua who performed at the event, says that art programs help fight problems like violence and the spread of HIV among Nicaraguan children.

A sister mural will be painted in Nicaragua this September. Z

LIBERALS (cont'd from pg. 7)

If the anti-Taft current prevails and there is a new leader, that person will most likely come from Calgary. Dave Taylor, MLA for Calgary-Currie, has already announced his intentions to run. (Taylor is the only MLA who has endorsed *New Liberals*—and furthermore, an anonymous Liberal tells *SEE* that the release of *New Liberal* represents an early salvo in Taylor's leadership run. Taylor declined *SEE*'s request for an interview.)

And although Swann has not said whether he will run for the party leadership, he has positioned himself as a leader within the party by fostering the discussions around a name change.

There have also been calls for Laurie Blakeman, the long-sitting MLA for Edmonton-Centre, to throw her hat in the ring, but she has not made any official announcements either.

Calgary Rises Again

With the majority of Liberal MLAs now based in Calgary, it makes sense that discussions of the party's future are also based there. It represents what Jansen calls a "natural shift" within the party.

Swann agrees. "There is a much stronger sense that Calgary has a very progressive dimension," he says. "And this is also the epicentre of the corporate oil and gas industry. This is where some of the great drivers of change in the province are going to come from and we better be

front and centre in that."

"There's a lot of energy in Calgary for Liberalism," adds Hogan. "I don't think it's necessarily more than Edmonton, but it is new and exciting."

Jansen thinks Calgary's new political landscape—and the presence of a premier more closely associated with Edmonton, as opposed to a Calgary partisan like Ralph Klein—is conducive to a Liberal resurgence. Mayor Dave Bronconnier is a natural ally for the Liberals; his complaints about provincial funding and the low level of Calgary representation within Ed Stelmach's inner circle are well-known.

The previously Edmonton-centric Liberal Party hasn't served Calgary well, says Kyle Olsen. The impression he gets from Calgary is that the Liberals missed a lot of opportunities in the last election—for instance, by failing to reach out to white-collar oil employees who feared the party was leaning too far left.

Whatever direction the Liberals take over the next couple years (and whoever leads them after the October leadership convention), Olsen predicts the move will not have much to do with the rivalry between Edmonton and Calgary.

"It's not an insurgent document," he says. "It's not like we're going to pull a coup d'état.... In the end, whatever shift happens in the party happens democratically. The party is one member, one vote."

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PROVINCIAL AFFAIRS • LABOUR • BY ADRIAN MORROW | 641 words

MERF Hunters



Union Boss | Even management types (like Rob Kinsey) are upset about restrictive new labour legislation. PHOTO BY JOHN ULAN

A NEW LAW WILL CUT OFF A VALUABLE SOURCE OF FUNDING FOR UNIONIZED CONSTRUCTION FIRMS

Canadian Power Pac is one of Alberta's largest unionized electrical firms. The company, which has been run by the Kinsey family since 1977, has grown from a small operation housed in an Edmonton industrial park to a thriving business with 140 employees, and contracts with big retail stores and schools.

The firm pays more in pension and healthcare benefits than most of its non-union counterparts—roughly \$6 to \$8 per worker per hour, says Rob

find a way around it. This is bad, bad legislation."

Bill 26, which was passed last week by the Alberta legislature, is designed to tighten the province's labour legislation. In addition to restricting MERFs, it bans paramedics from going on strike, makes it harder for unions to send organizers into non-union shops by requiring that workers be employed for 30 days before they can vote on union certification, and gives newly unionized workers a 90-day window to pull out of their union.

Under the new law, unions will still be allowed to collect money for MERFs to top up members' benefits,

argue that the funds are necessary for higher-paying unionized businesses to effectively compete for jobs. "[MERFs] are not predatory—they're not used to undercut a non-union contractor," says Tim Brower, Alberta business manager with the International Brotherhood of Electrical Workers. "If it was predatory [unionized companies] would get every contract in the province."

As it is, he estimates that only 15 per cent of contracts generally go to unionized shops. The union is planning to challenge the legislation in the courts.

The provincial opposition tried unsuccessfully to block the bill, which was introduced on June 2 and sped through the legislature in just four days. Liberal labour critic Hugh MacDonald says the government behaved undemocratically by using closure to cut short legislative debate on the law. "They never consulted the unionized contractors," he says. "Construction workers can no longer trust the Conservative government."

As for Kinsey, he's waiting to see what his company will have to do when it loses its MERF funding. Several of his current projects are drawing money from the fund, and under the new law they will lose it all right away.

His family has supported the provincial Progressive Conservatives for 30 years, and Kinsey is himself a card-carrying party member. He can't see a reason to restrict MERFs and says the Tory MLAs he's spoken to don't see a justification for the law. "They could be putting a lot of business in jeopardy in this province," he says.

"THEY NEVER CONSULTED THE UNIONIZED CONTRACTORS," SAYS HUGH MACDONALD. "CONSTRUCTION WORKERS CAN NO LONGER TRUST THE CONSERVATIVE GOVERNMENT."

Kinsey, the company's general manager. To help offset those extra costs, Canadian Power Pac has relied on payments from a Market Enhancement Recovery Fund (MERF), money offered by the unions to unionized construction companies to help them compete for contracts against non-unionized firms whose lower spending on benefits allows them to offer cheaper rates.

However, a new provincial law that will ban unions from paying MERF money to unionized contractors has Kinsey fearing for the future of his company. "This is a strike against businesses," says Kinsey, who estimates his company might have to lay off 100 employees—he doesn't want to spurn the unions or cut the company's benefits. "[The government] is forcing you to either go under or

but they won't be allowed to transfer that money to unionized firms to help them bid on contracts. "We just don't think it should be part of the bidding process," says Janice Schroeder, spokesperson for the government's department of Employment and Immigration. "The concern there was from a business fairness sense."

Non-unionized construction companies are happy about Bill 26, having long argued that MERFs allow unionized shops to unfairly compete. "The union would essentially buy jobs for unionized contractors," says Joel Thompson, vice-president of the Merit Contractors Association, an industry group that represents non-unionized construction companies. "A contractor who is competitive is shut out."

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WITNESS

JUNE 10, 2008 | 10:52:37 PM | JUBILEE AUDITORIUM | PHOTO BY EPIC PHOTOGRAPHY
Commerce graduates await Her Excellency the Right Honourable Michaëlle Jean (middle), Governor General of Canada, prior to her receiving an honorary doctorate in Laws from the University of Alberta.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • PUBLIC TRANSIT COUNCIL NEEDS CITIZEN PARTICIPATION

The joy of public meetings is usually in the one or two well-informed citizens who point out obvious flaws in the city administration's plans.

These devoted citizens take the time not only to research the topic, but also to take a step back and think about the big picture.

Such people were out in force at the Transportation and Public Works meeting on Tuesday, which considered whether or not to keep the electrically run trolley buses. The obvious flaw many pointed out was that gas is going to get more and more expensive.

Peak oil is hardly a radical idea anymore, and yet our government bureaucracies have not included it in their thinking, as the administration recommendation to get rid of the trolleys indicates.

Whatever council's decision, Edmontonians should be grateful that some citizens took the time to point out this obvious blind-spot.

ALBERTA • DEMOCRACY ...OR LACK THERE OF

"Victory has gone to their head."

So said Liberal leader Kevin Taft of the Tories at the end of the spring legislative session last week. And there does seem to be a continuation of the Ralph Klein-arrogance in Ed Stelmach's first mandate from the people of Alberta.

Bill 1, the Trade Investment and Labour Mobility Agreement with British Columbia, passed with little discussion, even though B.C. cities have called for a stalling of the agreement. The Tories also evoked "closure" on their controversial labour code bill, which some saw as a personal attack on unions after the Albertans For Change campaign accused Ed Stelmach of not having a plan. (Closure allows the government to restrict the time for debating a bill.)

And even before the election there was Bill 46, the Alberta Utilities Commission Act. Despite strong opposition, that bill passed about 3:00 am on a Wednesday.

CANADA • SPIN POLITICS OF AVOIDANCE

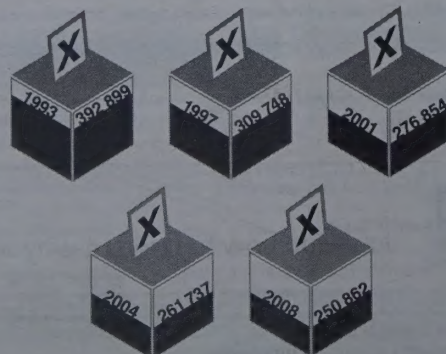
Public reaction to political attack ads is notoriously unpredictable, and the federal Tories are gambling big on new ads aimed at Stéphane Dion's carbon tax. The ads conveniently ignore both climate change and that any taxes gained will be returned through income tax returns. The ad's line: "Better not fall for this trick" could easily be turned back on the Tories.

But whatever points Dion might have scored with his carbon-tax proposal, you have to wonder if he would actually go through with it if he ever became PM. That's not a comment on his supposed lack of leadership skills; it's based on his actions. He has sat on his hands so many times in Parliament, passing bills that he had previously vocally denounced to avoid an election.

Neither Stephen Harper nor Dion are paragons of parliamentary virtue, or leadership. They should stop "framing" issues for the next election and actually get behind one.

BY THE NUMBERS

DWINDLING SUPPORT LIBERAL VOTES, BY ELECTION *SOURCE: ELECTIONS ALBERTA



OPINION EXILE

**ALBERTA'S LAVISH FARM
SUBSIDIES ARE MONEY DOWN
THE DRAIN, AND IT'S TIME TO
TURN OFF THE SPIGOT**

Now that the Alberta Tories have finished giving themselves raises, they're raining money down on their supporters, with the livestock industry being the latest (but surely not the last) beneficiary.

Last Thursday, George Groeneveld, Alberta Minister of Agriculture and Rural Development, announced a \$356 million package for the livestock industry, which employs just over 30,000 people in this province on a little over 20,000 farms. "Farmers will receive \$150,000,000 now and another \$150 million after they register herd data with a new livestock information database," the ministry says. With no strings attached.

Financial support for our agricultural industries seems logical, considering their massively subsidized competitors in other countries and our increasing desire to keep food production local and high-quality. But even on these terms, what the Alberta government announced last Thursday sounds like more money down the drain.

The Alberta beef industry and other livestock producers have already been the beneficiaries of literally tens of billions of dollars in government "investment" in recent years in response to BSE and consequent bans by other countries, avian flu, hog viruses, wildly fluctuating prices, and other maladies. As for the new Alberta money just announced, ranchers say that most of it will end up in the hands of packing plants, auction markets, and various creditors.

Alberta farmers are still abandoning livestock production, and the number of farms overall continues to decline. The 2006 census counted just 49,431 farms in Alberta, a 7.9 per cent decline in just five years, on top of an almost 10 per cent drop over the previous five years. Cattle

and hog inventories are down almost 10 per cent as of spring 2008 over the same time last year.

Of the 71,660 Alberta farm operators recorded in the 2006 census, fewer than half spend more than 40 hours per week working on their farm, and the majority had a job off the farm. These trends are consistent with what is happening across Canada. Yet both senior levels of government continue to throw money at an industry that employs a declining number of people for decreasing amounts of time.

And Alberta's move pressures other provinces to do the same thing. Saskatchewan Premier Brad Wall, whose government is even more dependent on rural voters, is offering \$90 million in loans to his province's livestock producers. But he acknowledged that he and his agriculture minister are watching the impact of Alberta's program and may have to follow suit.

Also, some producers worry that the new Alberta government funding may arouse the wrath of American livestock producers, who could seek to overturn what they see as an infraction of international trade agreements.

It is time to end what amounts to Canada's largest welfare program. Rabbidly free enterprise ranchers and farmers hate it when city people talk this way, but it's true. They work, and therefore they claim agricultural subsidies are not the same thing as social assistance. Well, the market has decided—repeatedly—that their work isn't worth enough to sustain them, and the way most of them run their operations isn't economically viable.

There are economically successful farms, to be sure, but most agricultural producers today would not be around were it not for the monstrous edifice of government intervention that all of us support, whether we like it or not. And since most farmers already work off the farm, it's time more of them got used to doing it on a permanent basis. The same Conser-

vative governments that panic about our large labour shortage should be encouraging farmers whose businesses don't succeed to do what the rest of us have to do when times are tough: go where the work is.

The declining number of farmers has not meant a decrease in food production in this country, and it would be alarmist to contend that my suggestions would lead to food shortages here or abroad. Global shortages have less to do with the amount of food produced in the world and more to do with transportation and politics. And this also does not spell the end of the family farm. Family farmers such as Saskatchewan activist Nettie Wiebe have argued for years that Canadian agricultural subsidies have had a negative impact on this historic institution.

Unfortunately, the symbolism of farming goes far beyond the number of people it employs (a minority even within Canada's rural population) and its economic value in general. Failing to lavishly support the farming industry is the kiss of death with rural voters, who are still disproportionately represented in Parliament and our provincial legislatures. How does the Alberta government, for example, justify a situation where 60,515 voters in Calgary Northwest elect just one MLA, the same as 31,380 in Cardston-Taber-Warner or 31,435 in Bonnyville-Cold Lake?

Throwing more money—especially no-strings-attached money—at an industry in dire need of reform and renewal benefits very few people, and generally not the ones the government claims to be helping. In this most free-enterprise of provinces, isn't it time we led by example?

inexileeverywhere@gmail.com

In our **BEST OF EDMONTON** Issue (Issue #757, May 29, 2008) we made transposition errors in two categories. The correct results are as follows. **We apologize for any inconvenience, and we once again congratulate all of the winners.**

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Skill-testing Question: What is John Cusack's favourite major league baseball team?

Prize: A double-guest pass to see *Son of Rambow*, *Caramel*, *The Stone Angel* or *A Previous Engagement* at the Princess Theatre.
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COMMENTARY • ENERGY | 537 words

Go Fly A Kite!

GUEST COLUMN PETER JOHNSTON
**THE FUTURE OF ALBERTA'S
ENERGY INDUSTRY MIGHT BE
HIGH IN THE SKY, NOT DEEP IN
THE GROUND**

Editor's Note: Peter Johnston is the deputy leader of the Alberta Green Party and ran in the recent provincial election in Edmonton-Glenora. This is his last column in a five week series on energy in Alberta.

If any energy producers in Alberta are deserving of praise, it's the wind energy producers. Albertans get most of our sustainable energy from the wind farms in the foothills of the Pincher Creek region in southern Alberta, and we generate more wind power than any other province in Canada—more than 500 megawatts of power. Projects currently on the drawing boards will up that figure to 9,000 megawatts.

And that bodes well for wind power all over the world. If Alberta's market-based economy can generate that kind of investment, then you can bet your eco-friendly vegan butt that wind power is economically viable, even with today's relatively cheap coal.

Unfortunately, wind power is not consistent and therefore not capable of entirely replacing our current energy regime. But the technology is improving. Wind power increased by 27 per cent in 2007, and the large turbines currently being built around

the world are becoming increasingly sophisticated. Germany now manufactures very large units that are direct drive with no gearboxes; in layman's terms, that means they're more efficient, reliable, and easier to maintain.

In Shanghai, an office tower has been built that incorporates large turbines into the structure, which will take advantage of the elevated wind speeds that surround tall buildings while adding a distinctive feature to the architecture.

And other parts of the world are embracing smaller wind energy catchers. Kite-powered generating systems are under development in Europe and California. As a general rule, wind speed 1,000 metres aboveground is twice that at ground level. At higher altitudes, the wind speed increases further, and kites are one way to harness those winds.

As the kite rises into the sky, a winch drum rotates and turns a generator. When the cable is fully extended, the computer-controlled kite alters its shape, reducing its lift characteristics and pulling it back down by the winch. The engineers claim that bringing the kite down uses about 12 per cent of the power generated by the kite as it rises. A wind farm with about 100 staggered kites could produce a steady flow of power.

There are several significant advantages to a kite-powered system. At altitudes of several thousand me-

tres, winds are much more powerful and more constant than they are near the ground. No expensive towers and gearboxes are required, which means more power generated at less cost. The companies developing kite power believe that in a few years they will be able to produce power considerably more cheaply than coal-fired power plants. Kite power uglifies the environment much less than coal, and kites don't pose the same threat to birds. Also, ground-based turbines need to be located in regions where strong winds are frequent in order to

HIGH-FLYING KITES COULD EXPAND ALBERTA'S WIND ENERGY MARKET

be economically viable. High-flying kites, utilizing high-altitude winds, will be viable in areas where the winds at ground level are unreliable, which greatly increases the number of locations suitable for wind power generation.

These high-flying kites could expand Alberta's wind energy market, especially in southern Alberta Rockies, which are famous for their very powerful winds.

As new technologies are developed, the cost of wind power will continue to drop. And Alberta, with its abundance of wind, could become an even bigger player in the energy industry

ACTIVISM

ACTIVIST AGENDA An online newsletter resource for activism related events in Edmonton, with up-to-date information on sustainable practices, networking, and active organizations in the city. Supplied and maintained by Earth's General Store (10832-82 Ave. upstairs, 439-8725). Go to www.egs.ca, info also available in-store.

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INDUSTRIAL WORKERS OF THE WORLD 2ND THU EVERY MONTH, 7PM - 9PM 2-42, HUMANITIES BUILDING, U OF A CAMPUS. Meetings open to the public. Info: edmonton.iww.ca.
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PEACE AMBASSADORS INITIATIVE MON, 5-7 PM EDUCATION NORTH 4-104, U OF A CAMPUS A youth group promoting anti-racist and diversity workshops. Info: 425-4644 or www.noart.org.

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—MATTHEW ZEE

NIGHTLIFE ▼ PRIDE WEEK FANTASY ▼ COMPILED BY SIMON UNDERWOOD & FAWNDA MITHRUSH (1,477 words)

I Want To Take You To The Gay Bar, Gay Bar, Gay Bar



Edmonton's Ultimate Gay Bar: An Artist's Rendering | Oh dreamy, creamy Babylon, when will you arrive? ARTWORK BY ASHLEY ANZEL

A BEVY OF LOCALS HELP US BUILD THE ULTIMATE GLBT HANGOUT THAT E-TOWN SO SORELY LACKS

Ever since The Roost closed on New Year's Eve, we've been impatiently tapping our toes, awaiting a new, sexy gay bar to take its place, welcome us all to a nonstop, debauchery-laden dancefloor. Alas, since The Powers That Be seem to be taking their sweet-ass time with any hope of a sparkly new GLBT-friendly club, we decided to poll some friends—no realistic notions required—and see what they'd like this fantasy club to look like... and whether straights should be allowed inside. Behold: SEE's Ultimate Gay Ol' Time.

Nathan Cuckow (actor/playwright, *Bash'd*)

My dream gay bar would be shaped like a giant cock. At the base, a nice set of low-hanging balls (shaved, of course). The entrance would look like an asshole and everyone would have to push through the sphincter to get inside to party. The main dance floor would play '80s dance

pop like Madonna's "Like a Virgin," reminding people to get "touched for the very first time."

For men, there would be a room at the back called The G Spot where dudes can get their freak on. Women would have a room called The Clit. There would be pool tables for the bull dykes and fancy martinis for the femmes. The second floor would play more contemporary dance hits like Britney Spears' "Gimme More" and everyone would do the bad Britney dance from the MTV Awards.

Of course straight people should be allowed! What kind of question is that? Segregation does nothing but encourage stupid generalizations and stereotypes. In my opinion, anyone who wants to go to a gay bar shaped like a giant cock and balls should be welcomed.

Matthew Gratton (urban studies student)

New bar? Just keep it Gloria Gaynor-free, that's all I ask. With a rooftop patio, a big stage for some quality entertainment, and maybe some swanky new decor. Throw in a few distinct rooms—maybe one for dance,

one for quieter conversations—and you're practically there. I'd go with some sort of outer space theme for 21st-century flair. (Insert Uranus joke here.) While some might miss the (ahem) interesting cuisine at The Roost, let's skip that.

And frankly, anyone who would want to be there should be let in. Do we really want it to be another Bar le Stud? I say the more the merrier! A membership requirement isn't a bad idea—guests permitted, of course. If you didn't want to go that route, a trivia question might suffice ("Name the U.S. Senator arrested in an airport bathroom on suspicion of lewd conduct," for instance).

Nick Green (actor/playwright)

I find this to be a difficult issue to take a stance on because, like many members of the community, I simultaneously hate and love queer bars. (Or at least I say that I do.) Still, there's plenty I would love to see in a queer bar that we don't already have.

As you can tell by my liberal use of the word "queer," a feeling of inclusiveness is a must. As for the building itself, I want extreme! Ex-

pensive lights! Tall ceilings and lots of levels! I don't know... a catwalk or something! A bar that has a lineup not because it's the only one in town but because it's an experience beyond hopefully finding a life partner and/or a hubba-hubba good time.

As for a queer-exclusive policy, not at my bar. While I would probably check out a gay-boys-only bar, the bar I want to frequent is one where I can bring my friends, who happen to be mostly straight girls. (I know—weird, right?) The extra-long lines bite, especially when you see "tourists" walking in ahead of you with their opposite-sex lovers on their arm, but if that means I can bring my wicked friends in to dance with me, then I'll wait! I also want to point out that it's hard to make any strides towards acceptance if we don't let anyone into our ghetto.

Todd Jones (artistic director, Latitude 53)

The subject reminds me of this internet video (pre-YouTube) that involved intermediate animation and cats playing a German song called "Gay Bar."

But onto your questions: I think of the building that overlooks the river valley that used to be the old Edmonton Club, now A.D. Williams Engineering, is in the space—it's two floors that overlook the river valley with a great big deck and lots of dancefloor. Now that The Roost has closed, it's like when Flashback closed—we're filled with nostalgia and a sense that nothing will ever be that good again. I have some great memories of both places, but things evolve and so do people. I envision a place that is well programmed—that is what Edmonton seems to be missing—a club with a real budget for programming for DJs and live acts: the hype will follow. It should aspire to be fabulous, to be daring, to blow away your mind at least four times a month.

Should straight people be allowed? I find this question offensive. I cannot tolerate intolerance. Of course anyone who wants to go to a queer-identified place should be able to go. I think we have all gone past the time of exclusive spaces and sitting at the back of the bus only. However, this

GAY BAR cont'd pg. 14

see disagree?

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PRIDE PROFILE ▼ A WOMAN TO BE RECKONED WITH ▼ BY MICHAEL MCNICHOL 1527 words

A Quiet Roar

**CINDY BLENKARN MIGHT
NEVER HAVE BECOME
PRESIDENT OF WOMONSPACE IF
SHE WEREN'T SO SHY**

Ah, Pride. A time to party, to have fun, to dance until you drop. But if you're new to the community, just out of the closet, or just plain ol' shy, joining the celebration isn't always as easy as it looks on QAF. So how can those of us who aren't Brian Kinney get involved?

"The smartest thing someone can do is volunteer," says Cindy Blenkarn. After all, that's how she became the president of Womonspace.

Founded in 1981 by a handful of lesbians, Womonspace is a non-profit volunteer-run organization that, to quote their press information, "provides opportunities for lesbians to interact and support each other in a safe environment, and contribute to the broader community." The organization hosts eight to 10 dances a year as well as an annual campout, a golf tournament, games nights, and family-oriented activities like skating parties in winter.

Blenkarn says that there are "lots of women who aren't into the bar scene, women with children," all of whom deserve to be part of a strong and supportive community. "I was basically coming out of a relationship," she says, "and realizing that, even though I wasn't ready to date, I didn't want to completely get out of the lesbian community." She found



When In Doubt, Volunteer | Womonspace Prez Cindy Blenkarn started out by volunteering. PHOTO BY MERVY SMITH LAWTON

Womonspace online—they were advertising an upcoming dance and, as a way to force herself to stay for at least an hour and talk to people she didn't know, Blenkarn volunteered.

It was the beginning of many more volunteer sessions. She joined in fall of 2006 became vice-president at the annual general meeting that October. After one term in that office, Blenkarn, a working mother employed full-time in the financial sector, moved into the presidency. She laughs and says that, "normally it doesn't happen that fast."

Blenkarn celebrates Pride every year, but she does have some reservations about the event—or at least the popular impression of it. "I think a lot of things," she says, "[and am] often discouraged with how the media focuses on the flamboyance. 95 per cent of us are not the stereotype." She's quick to point out that diversity is important and should be valued, but emphasizes, "We're just people.

I walk my kids to school and I'm on the school playground and nobody would know."

Still, Pride is a big deal for Womonspace. The group marches in the parade, has a booth at the Churchill Square festivities, and hosts a Unity Dance all on the same day. Blenkarn points out that their dances are all open to men, and that at the Unity Dance it's important for everyone to feel welcome—"especially since the Roost closed," she says. "It's a big loss."

Blenkarn points out that Pride also provides evidence of how far the gay community still has to go. "The TV cameras will be there," she notes, "and the sad thing is, watch how many people in the crowd have to turn away. It's a free event, but maybe it's not that free. [On the other hand,] the young people are out and comfortable being out. Maybe that's a sign we're making progress."

GAY BAR (cont'd from pg.13)

does not stop a place from having a women's night, or a big daddy naked bear night, or a trans-only night. This is what was great about the queer bars of the past and of really great ones of today: they are tolerant, there are all kinds of people.

Michael McNichol (writer)

As Edina Monsoon said, "Let's get celebrity'd up darling!" I'm a big fan of the red carpet flanked by screaming paparazzi (then everyone, not just the drag queens, can feel like a diva). Once past coat check, there should be a multitude of options: a rocking DJ (no more Xstina, please!) who'll keep the crowd jumping on the main dance floor; a quieter lounge complete with table service, leather banquettes, and cosmopolitans; a pool table or two; and lots of different sorts of people. Gay, Lesbian, Bi, Trans, Straight, Other. Glamour plus cocktails plus an open door policy equals a good time!

Jamie Miller (Connected Events PURE Parties)

I really hope we get a sophisticated bar. Gay guys no longer need to go

to dank, dark places. We need modern, upscale, clean places where there's been investment into making it comfortable and aesthetically pleasing. We have some well-designed straight bars in Edmonton where owners have spent hundreds of thousands on design, and it's time for the gay community to have a place that makes you feel good about yourself.

Michelle Nancy Kennedy (producer, Mischief And Mayhem Theatre)

I don't know what my ideal bar is like but yes, "straight" people need to be let in. One cannot discriminate on the basis on orientation in reverse either. I also think that with the fluidity of sexual orientation "straight" no longer means what it used to. Then there's the whole question of how to determine whether or not someone is straight when they get there. Will there be a questionnaire? A new subsection of your ID? A national registry? Are we only keeping straight men away because they're theoretically the most likely to cause violence? I realize I'm being glib, but c'mon!

Matthew Zee (writer)

Edmonton needs a cock replacement. This much is true. The Roost had major things going for it: two dancefloors, and a large patio where homos could slip their umbrella-accessorized drinks during the warm summer nights. The gays like their space. They like it to cruise, star and, if need be, have enough buffer between you and the guy wearing the same shirt as you.

The new bar would need attractive staff (something that has always lacked in Edmonton's gay establishments), cheap drinks, and an air of acceptance. The décor should be modern-kitsch. Think a white bar that glows the pride colours, plaid wallpaper, and a \$1,000 crystal chandelier juxtaposed with a giant moose head wearing neon sunglasses.

Of course, straight people can be allowed in—perhaps a separate entrance? Security should ensure they never make up more than eight per cent of the patrons. Several females I know have had more success in meeting a guy a gay bar than I have. This is just not right. There should also be a limit of three hags max per table—maybe four on slow nights.

MUSINGS ▼ PRIDE WEEK | 555 words

Waving The (Un)Reluctant Rainbow Flag



**HIDDEN NINJA FISH GRIWKOWSKY
FISH GOES QUEER IN HONOUR
OF PRIDE WEEK! AND
CHRISTIAN! AND JAMAICAN!
AND IRISH!**

Well, Pride Week is upon us again, humping our legs. Which means, for starters, we'll get to hear all about how tolerant certain people are, it's just they just don't want to see anything gay in front of them. "Why can't they just be gay and be done with it?"—that kind of shit, the lighter side of "God hates fags."

To be honest, I started out thinking that way myself as a nubile teen; since the beginning I supported the rebellion aspect of Pride Week. It was the circus, the lack of subtlety, that I questioned—being a quiet child who usually got what I wanted by hiding in the shadows. It's probably a question a straight(ish) fellow like me will never fully wrap his lips around.

But here it is: if I fully endorse the queer street fiesta, I get the feeling I just might be acting like a bit of a hypocrite. After all, every time the Jesus parade passes by my house with shitty, shitty, shitty Christian

rock—all full of beaming and moon-faced Christstuckers—I fucking get seriously agitated and annoyed. To say the least. It seems like church and state coming together, police guards and everything. My temptation is always to dress up naked in red paint and horns and masturbate off the roof. Luckily, I have North Country Fair for those urges. And the sense to not get arrested for giving children nightmares otherwise used against them from their official literature.

But the point is, if I hate one kind of "Look at us, we're all into this ideology" parade, shouldn't I diss them all? Even if the music's better and the party's more fun?

Well, actually, taste does have to count for something. Consider the pro-ethnic parades. As in Jamaican steel drums, awesome; white fratboys drinking green beer, not so much.

What also has to count for something is the fact that if a buddy's getting actively "recruited" into the Army of the Pink Triangle, it's a little easier to consider that a compliment than, say, looking like a good sheep to indoctrinate with magic legends.

Guys and girls who still worry about being hit on by gender-matches should be so lucky. Especially now that, as far as I can tell, all anyone straight does is assfuck anyway—if we're to take any cultural pointers from Sasha Grey. As seen on Oprah. And the cover of this month's *Vice*.

Okay, so, wrapping up, maybe it's fine to like one kind of parade and not another. And as my dear old dad likes to say, "No one's putting a gun to your head." So if you don't like Joggers for Jesus or March of the Lesbians, it's certainly easy enough to stay home, folks. Still one of the beautiful things about our advanced and degenerating civilization is that there's plenty of weekends for both gay and Christian belief systems to shake maracas. Or rosaries and anal beads, as it were.

In the spirit of this, I'm going to ride on one of the Pridiest floats Saturday, just to add a little Russian garlic sausage to the proceedings. And maybe, just maybe, next year I'll walk in the Jesus parade out of a larger sense of fairness. If I'm not burning in Hell with all my Babylonian friends by then, that is.

"Our red carpet is green."

Brendan Correia, Folk Festival volunteer board member



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Thank you to dj for your hard work and the opportunity to run this bar and to johanna for all of your hard work and the live music you helped bring into our lives.

— SARA

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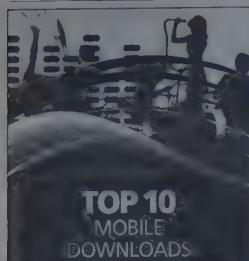
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- 2 Love In This Club, Usher
- 3 4 Minutes, Madonna
- 4 Low, Flo Rida
- 5 Bleeding Love, Leona Lewis
- 6 Forever, Chris Brown
- 7 No Air duet with Chris Brown, Jordin Sparks
- 8 Touch My Body, Mariah Carey
- 9 Apologize, Timbaland
- 10 Calabria 2007 (Club Mix), Timbaland

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IMBIBING • STEAK WINE • BY MELISSA PRIESTLEY | 75 words

No Shortage Of Cabs

NEXT UP IN OUR CRASH COURSE ON WINE VARIETALS IS THE KING OF GRAPES: CABERNET SAUVIGNON

Cabernet Sauvignon has been dubbed the "king of grapes" by dabblers and aficionados alike—and it might actually deserve the title. One of the most widely planted varieties, Cabernet grapes are very dark—the skins very thick—resulting in some of the most full-bodied and longest-aging wines.

Despite being rich and heavy, Cabs more than hold their own alongside the whites and pinks of summer, especially at barbecues, where the big tannin structure and intense flavours bring the most out of a good cut of red meat.

Cabernet Sauvignon hails from France; the Bordeaux region on the left bank of the Gironde River uses a majority of Cab in its wines, with Merlot, Cabernet Franc, and sometimes Petit Verdot and Malbec making up the balance. (Keep in mind that French wines usually don't state the varietal's name on the label, and that most are made from a blend of varieties, though exceptions are becoming increasingly common.) If you are aiming to study French Cab, do some research and find out the wine's com-

position before you buy.

Another great Cab producer is Chile—in fact, Chile devotes more vineyard space to this variety than any other country. Chilean Cabs are often less tannic than their French counterparts, with a distinct perfume-like nose. A few years ago, I warned people to stay away from Chilean Cabs—especially the cheap ones, as they were often made from underripe grapes and had unpleasant green vegetal notes. (I prefer my green peppers in vegetable, not liquid form.) However, these characteristics are true of any Cab made from underripe grapes, and Chile has

notes of mint and eucalyptus in the good ones, as well as some dust and gravel nuances (also characteristic of top-quality Bordeaux).

Australian Cabernet can be very similar to those from California. Cabs from the Barossa Valley and McLaren Vale represent the same distinct, full-throttle style, with the well-made McLaren's evidencing a bit more subtlety. I am particularly fond of the Cabs from Coonawarra, as this cooler region usually produces wines with much more finesse and elegance.

There is also some very good Cabernet Sauvignon coming out of South

aromas include blackcurrant, cassia, plum, cherry, and spice. Flowers and mineral can also come across, especially in cooler climates. Cabs are often aged in French or American oak, so whiffs of vanilla, coffee, and mocha are typical; this is especially true of California, though the French also tend to age Bordeaux for some time. With age, the intense oaky qualities mellow out and evolve into notes of cedar and tobacco.

In terms of food pairing, most agree that Cabernet Sauvignon is perfect with red meat, especially grilled. Beef roasts or steaks are standard good pairings, though bison and game also work well. The classic partner to red Bordeaux is lamb, though it also works with Cabs from other countries.

Vegetarians and vegans need not despair: Cab can also work with full-flavoured vegetable dishes. (Try wild mushroom risotto or eggplant casserole.)

Cellarling Cabernet Sauvignon for several years will cause it to mellow; the tannins will be less prominent and there will be plenty of interesting, subtle secondary characteristics. Keep this in mind when choosing food pairings and pick something that won't overwhelm—try slow-roasted lamb or braised veal.

CALIFORNIA PRODUCES CABS WITH OVER-THE-TOP—WELL—EVERYTHING: HIGH ALCOHOL CONTENT, HUGE TANNINS, AND OVERRIPE FLAVOURS THAT VERGE ON DOWNRIGHT JAMMY.

made great improvements in recent years.

The other powerhouse Cab producer is California, whose warm climate produces wines with over-the-top... well, everything: we're talking high alcohol content, huge tannins, and overripe flavours that verge on being downright jammy. The average Californian Cab is usually all about the fruit and little else. However, look for

Africa, where blackcurrant flavours and high acidity are trademarks. If you're looking for something unique and interesting (albeit a little pricier), check out reds from Lebanon's Bekaa Valley—notably Chateau Musar, which uses Cab along with a few other varieties in a Rhône-style blend.

Though each growing area will add its unique accent, typical Cabernet

50 BUCK • BY RAMIN OSTAD | 487 words

Birthday Boy Games

THIS WEEK'S SOBUCKER SPENDS HIS BIRTHDAY DOUGH ON TYPICAL TWENTYSOMETHING FARE

Ah, birthdays. Aside from their annual nature, there's always one thing I can count on when this glorious day arrives: elderly family members giving me small sums of money in the hope that I'll visit them one more time before they croak. Except that sum is never the same, and this year it's a measly \$50. I turn 23 on Tuesday, and in an attempt to act my age, I'm going to be a little more utilitarian with my money this year, as opposed to my usual shtick of spending it all on a new videogame.

\$10: Downloadable Content

Okay, the first thing I'll buy is a videogame—so sue me. (I didn't say I wouldn't buy one at all.) In fact, there are plenty of bite-sized, independent games out there on Xbox Live or Steam that can give you just as much entertainment value as GTA IV at a fraction of the cost. One would be *Everyday Shooter*, an indie game made by Canadian Jonathan Mak, which you

can pick up for \$10 on your PS3, or through Steam if you're one of those PC gaming enthusiasts.

\$20: Two-For-One DVDs

Then again, I'm also a huge movie buff, and one thing I invariably seem to sink my cash into is the "two-for-\$20" DVD deal you can get at your local HMV. While most of the films that bear this purple sticker of frugality aren't worth your time, you can often find some real gems in there. If I can resist adding something to my candlelit David Fincher shrine, I'll probably go for something I love but don't own—like *Terminator 2*, the *Die Hard* combo pack, or maybe *A Clockwork Orange*.

\$5: Frozen Marbles

Now that I've got the essentials covered, it's time to really treat myself. Thankfully my birthday is right on the cusp of June, which, with the help of global warming, boasts some fairly hot days. My favorite way of moderating the heat on a sweltering 15-degree day is to get a

big scoop of ice cream from Marble Slab on Whyte Ave. I'm not usually fan of the stuff, but there's just something deliciously irresistible about almond slices kneaded into chocolate ice cream.

\$15: Dashboard Con-

professionals

Of course, no birthday weekend would be complete without some sort of alcohol-fueled bonding with your friends.

There are a couple ways to go about this: I tend to invite a good number of people to my home for a night of *Rock Band* and *Mario Kart*, and an ill-conceived but ultimately inevitable game of *Sociables*. The problem with that, though, is that there's always that one idiot who draws a Jack, forcing everyone to chug their drinks (depending on the rules you play by, of course), which in turn leads to someone throwing up in my toilet and then clogging it with paper towels. So the better option is to let my friends take me out on the town, and spend my last \$15 on the cab ride home.

Wanna try it? Send your idea for 50Buck to stories@see.greatwest.ca

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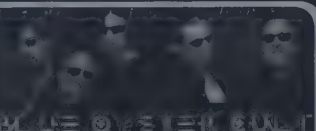
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myLOOK

Reggie Gillett | Sculptor
BY CHRIS LEWIS

My Look: Chesty La Rue

Hair: I do it myself.

Wearing: The glasses are Kala and I got them from The Observatory. I found the handkerchief in a refuse bin. The cardigan and shirt are from American Apparel. The button and the ring are from Twee, here in Edmonton. The watch is Frank Gehry & Fossil from Watch It! The pants are Nudie jeans from Gravity Pope, which is where I got the my shoes, they're Paul Smith.

Info: I sculpt. I have an installation piece which I worked on with another artist on display in The ARtery for Nextfest. I may have an exhibit at the Cabinet Gallery in Nokomis with the same artist. I really like using balsa wood and string. I like sci-fi books and movies, cheesy to cerebral. I also like the cooking extravagant meals. And I guess I'm big on family—I got my chest hair from my dad!

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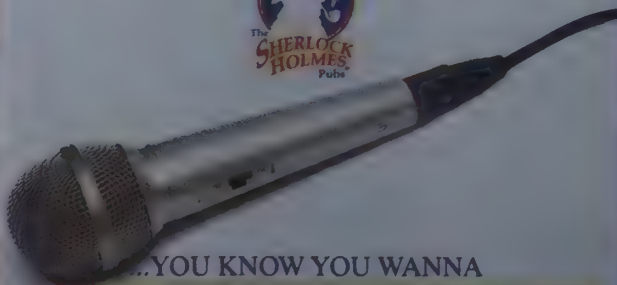
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Emily Johnson | Administrator, Pride Centre of Edmonton ▼

PHOTO BY CHRIS LEWIS

Q&As WITH EDMONTONIANS BY CHRIS LEWIS

What do you do as administrator?

The job includes volunteer co-ordination, events planning, liaising with the community, and liaising with our volunteer board. But a lot of it is seeing how the Pride Cen-

tre can get involved and support the rest of the LGBT community. I'm the person who is ready to help out when someone from the community comes in.

Pride Week aside, what are some of the

more recent goings-on in the LGBT community?

There was a big event at the end of May called the Imperial Sovereign Court of the Wild Rose, which is a group of drag queens

who fundraise. They just had their coronation ball. They have a royal court structure, so they have an empress and emperor and a prince and a princess, and they vote new people every year. Otherwise, there are al-

ways groups meeting: we have several trans groups, two cross-dressing groups, a bears group, a group called Team Edmonton that does all sorts of physical activity, and groups that meet at the centre, like PFLAG, AA, and CA, and the youth group. So even when there aren't big events, there is something going on every day of the week.

What service does the centre provide?

The centre is basically a community space for people to come to. In the queer community it's really important to have safe places, because it's not always safe to walk down the street in Edmonton, and this is a place where you can come and be out—just be yourself and still be safe. Beyond that we have a drop-in centre; people can use computers, watch TV, we have a library and video library which people can sign up to use. We have a drop-in space downstairs where people can play videogames and eat snacks; and a clothing bank. We also have a seniors drop-in specifically for people over the age of 55.

I noticed on the Pride Centre's website that you used to co-ordinate The Youth Theatre Project. What happened to it?

It's still ongoing; we just took a break for the summer. When you have youth that are really involved in theatre, come summer in Edmonton they start getting involved in the Fringe and Nextfest. But what it is is a group of youth that came together and started discussing issues of bullying that they had faced or homophobia in the community, either from bosses or parents or peers, and they created a series of skits based on those experiences. It's an anti-bullying project that goes into agencies and schools to educate youth about those issues. So you have youth educating youth about issues through theatre.

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DINING • PUB GRUB • BY SCOTT LINGLEY | 743 words

Creemore Springs, Chicken Wings

I GO TO PUB 1905 BECAUSE THEY SERVE MY FAVOURITE LAGER—BUT THE FOOD IS BETTER THAN AVERAGE TOO

PUB 1905
10525 Jasper Ave., 428-4771

I don't go to Pub 1905 for the food. Nor is it the generic sports-bar ambience that draws me there, nor the efficient but perfunctory service, nor the row of *Golden Tee* games that accommodate multiple virtual golfers simultaneously. If I wanted a hipper bar with a more cosmetically fancy clientele, I could go to the Red Star Pub across the street. The main reason I go to the 1905 Pub on Jasper Avenue is because they have Creemore Springs Premium Lager on tap.

Creemore Springs is brewed in the town of Creemore, Ontario, just north of Toronto and, apart from Ontario, Pub 1905 is the only place I've ever found it. It is absolutely one of my favourite lagers, though its honeyed amber hue, medium body, creamy mouthfeel and seamless balance of hop bitterness and malt richness could easily fool you into thinking it's an ale. The only lager I can think of that attains to the same refreshing substantiality is Mahou, which once saved me from the parching heat of August in Madrid (and is pretty hard to find anywhere outside of Spain).

So before I gave any thought to Pub 1905's extensive bill of fare, I asked my server for a pint of Creemore Springs. Only after a few restorative sips could I properly turn my attention to the menu's selection of burgers, sandwiches, pizzas, panini, pasta, and assorted entrées. Stumped, I asked my server what she would recommend. "Anything but the chili," she tossed over a shoulder as she fled to another table that seemed to demand her attention more than I did.

Caught as I was in that no man's land between lunch (which I hadn't



Go For The Lager | Stay for the grub. PHOTO BY MERYL SMITH/LAWTON

had) and supper (which I hoped to have), I thought a full meal might mess with my schedule, so I decided to take advantage of 1905's Friday afternoon 25-cent wing special with a spinach salad (\$8.95) to offset the dietary guilt of sucking back a whole plate of deep-fried chicken skin in salty hot sauce.

It was still early enough that the downtown post-work crowd was just starting to trickle in for snacks and discount libations, so another, different (but indifferent) server approached very shortly after I ordered.

"Wings and spinach dip?" she said to the air above my head. Wait ■ min-

ute, my mind stammered without engaging my mouth. I didn't order spinach dip. The dish of dark leaves she slid before me showed that she had misspoken, but there was no time to discuss the disconnect between her words and the empirical facts—she did not break stride as she passed the table. "Awesomenjoyourfood." Then she was gone.

I guess the tacit agreement between the purveyor of cheap wings and the consumer is that bulk orders at 25 cents a pop do not entitle you to frills. I was provided a steel bucket in which to dispose of the inedible earthly remains of my chicken wings and a small sheaf of napkins,

but there was no creamy ranch, bleu cheese, or parm dip to complement the vinegar-and-capsicum sting of the angry reddish-orange meatsicles, no veggie sticks, no finger bowl with lemon slice to rinse my oily digits—not even a moist towelette. I might have asked if a server had come near my table again before I was finished, but instead I accepted it. I was getting a bargain, after all, and I didn't really need a side dish of creamy fat to go along with the crispy, salty fat I had procured in such abundance.

They were good wings—not exceptional, but almost exactly what I think of when I think of wings, with a good wing-to-drumette ratio and a light

coating (rather than a slathering of Louisiana red hot. The spinach salad, on the other hand, went above and beyond the expected. The heap of baby spinach leaves was tossed with slips of prosciutto ham and wedges of mandarin orange, drizzled with a tangy mango vinaigrette that did not stint on the cracked black pepper—it challenged the hot wings for tingling rights on my palate—and topped with a generous dollop of warm goat cheese. I was quite pleased to have such amicable company for my favourite lager, but most of all I was happy to have my favourite lager. That alone guarantees many a return visit to Pub 1905

BURGERS

MOTORHAUNT (12406-66 ST) Although the food is relatively good, the real reason to visit Motorhaunt is to see the physical structure of the place. To say it's unique hardly does it justice. Unless you've been before, you've likely never had an experience like Motorhaunt.

★★★★★

CAFÉ

MILL CREEK CAFÉ (3562-82 AVE) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small-town hospitality we're so proud of.

★★★★★

CASUAL ELEGANT

BALCON (6509-112 AVE) This great little bohemian-chic restaurant offers a limited choice of familiar(ish) items with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull off simple organic dishes that are worth remember-

ing.

★★★★★

CHINESE

NEW TAN TAN (10133-97 ST) If you're a dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "nugged" style. But if you're new to this type of service and are looking for dim sum for dum-dums, you might want to try somewhere a little less...haggard?

★★★★★

EUROPEAN

CONTINENTAL TREAT (10560-82 AVE) Definitely not the type of place that hopes to dazzle you with its creativity—the menu consists mostly of standard (somewhat plain) preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, and it can still be a nice treat.

★★★★★

FINE DINING

HARDWARE GRILL (3668 JASPER AVE) Arguably one of the best restaurants in Edmonton. Be warned, however: If you go, it's an undertaking. Definitely not the type of place you

just pop into with friends on a whim. Be prepared to fast for at least a week before going, and hibernate afterwards: the portions are way too big (and are priced accordingly).

★★★★★

MADISON'S GRILL (10053 JASPER AVE) Without a doubt, one of the top restaurants in Edmonton. The warm and comfortable surroundings make this a perfect place for a romantic getaway, or for that special occasion.

★★★★★

FRENCH

LA TABLE DE RENOIR (10046-101A AVE) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting on La Table de Renoir's patio enjoying one of their traditionally prepared Provencal classics. A nice touch: all café culture here in downtown Edmonton.

★★★★★

HOTEL

HOTEL MACDONALD (CONFEDERATION LOUNGE) (10065-100 ST) Wondering whatever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal, pop by the Mac's Confederation Room for a glass of wine

and a bite to eat. It's a guilty pleasure everyone should experience once.

★★★★★

INDIAN

TANDOORI GRILL EXPRESS & MONTREAL DELI (6500-75 ST) Despite the odd menu, these folks are capable of some fine cuisine. If you go, spend some time chatting with the staff and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant.

★★★★★

ITALIAN

SANTOS PIZZA AND STEAK (10823-95 ST) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well at reasonable prices. What's not to like?

★★★★★

KOSHER

CAFÉ LEVI (EUROPA BOULEVARD, WEM) You've got to be

meshuggeneh if you think there's a better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on traditional mall fare.

★★★★★

MIDDLE EASTERN

KAMIL'S TURKISH CAFÉ AND RESTAURANT (12408-118 AVE) If you're the type who can relax and just go with the flow and not be too put off by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food.

★★★★★

PIZZA

FAMOSO NEAPOLITAN PIZZERIA (11750 JASPER AVE) If you're interested in good food in a fast-food atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizza Napoletana, and they do it quickly.

★★★★★

EVENTS

THE CARROT ARTS MARKET EVERY SAT. 10 AM-2 PM. THE CARROT ARTS COFFEEHOUSE, 925-118 AVE. Artists and artisans from the community and beyond share unique gifts, crafts, and artwork. Info: www.thecarrot.ca

ON SAFARI JULY 2, 6-30 PM. VALLEY ZOO. Major annual fundraiser for the Valley Zoo Development Society. All funds raised by the event go towards new and ongoing projects at the Valley Zoo. Tickets: \$25 at gift shop or 496-6924.

MANHUNT.NET'S 7 SEXY SONS OF SUMMER TOUR JUNE 18, 8 PM. NEW CITY SUBURBS. Evening boogie entertainment from Raging Steel Extravaganza Ricky Sinz, music from DJ Sexy Sean and Squily B. gifts, go boys, door prizes and debauchery. Tickets: \$20 w/ gift bag at TIX or \$10 at door.

MEETINGS

ACDA EVERY MON. INCLUDING HOLIDAYS, 7:30 PM. BSMT, BRASSIDE PRESBYTERIAN CHURCH, 46 BERNARD DR., ST. ALBERT. CORNER OF BISHOP ST. & SIR WINSTON CHURCHILL AVE. UPTOWN ENTRANCE. Twelve-step support program for adult children of alcoholic and dysfunctional families.

ALBERTA ENTREPRENEURS ASSOCIATION 3RD TUE EVERY MONTH, 5:30-9 PM. THE FACILITY CLUB, 11435 SASK DR. Pre-register at www.aea.ca

CINÉ-CLUB D'EDMONTON 1ST MON EVERY MONTH, 7 PM. AUDITORIUM DU CAMPUS SAINT-JEAN, U OF A. Donations accepted at the door.

COUNCIL OF CANADIANS MAY 21, 7 PM. GRANDIN GREEN CO-OP BUILDING, 9708-110 ST. Annual General Meeting. Sean Curry from the Canadian Peace Congress will speak of his experiences at the International Peace Conference in Venezuela. Info: 423-4500.

EDMONTON NATURE CLUB MONTHLY MEETINGS. ROYAL ALBERTA MUSEUM, 12845-102 AVE. A informative monthly meetings with guest speakers. Info: Mark, 430-7234 or emre@telusplanet.net

FORWARD THINKERS TOASTMASTERS CLUB TUE, 7 PM. STRATHMORE COMMUNITY BUILDING, 2001 SHERWOOD DRIVE, SHERWOOD PARK. Build self-confidence and communication skills. Info: 387-3343 or groups.yahoo.com/group/edmonton_illusions

FRENCH CONVERSATION THU, ALLIANCE FRANÇAISE, #202, 6627 RUE MARIE-ANNE GABOURY. Info: Godfrey, 469-0399.

HIP MAMAS MEET-UP. Young mothers and their babies meet several times a week. Free to join, plenty of friends to be made. Info: hipmamas.meetup.com/51/

ILLUSIONS CLUB 2ND AND 4TH THU EVERY MONTH, 8 PM. SEP-MAY PLEASANTVIEW COMMUNITY HALL, 10860-55 AVE. Presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Info: www.imagesab.com or Sheila, 469-9776. Info: 452-6224.

INNOVATORS NETWORKING CLUB TUE, 11:30 AM-1 PM. CAFE SELECT SOUTH, 109 ST. & 84 AVE. Business networking group, mixer, and club membership drive. Info: Dwayne, 613-6240 or dwayne@telusplanet.net

MR. MEN'S GROUP EVERY MON, 7 PM. Men's meeting. Info: www.mkg.org or Garrett, 452-5107.

N'ORATORS TOASTMASTERS CLUB WED, 7-8:45 PM. LONDONDERY PUBLIC LIBRARY, LONDONDERY HALL, 137 AVE. & 66 ST. Learn to speak clearly and with confidence in a supportive group. Info: www.norators.com

NORWOOD TOASTMASTERS CLUB THU, 8-10 PM. 10425 KINGSWAY AVE. Improve public speaking and communication skills in a fun and educational environment. Info: 465-3934 or www.norwoodtoastmasters.org

POWER SPEAKERS TOASTMASTERS CLUB WED 7-9 PM. GRANT MACWANE COLLEGE CENTRE FOR THE ARTS, RM 437. Learn to speak with confidence in a supportive environment. Info: 732-0693 or www.powerspeakers.ca

SUPPORT GROUP FOR WOMEN'S ISSUES. Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 496-5930.

TOUTRETE SYNDROME SUPPORT 1ST WED EVERY MONTH (OCT-INE), 7 PM. ACADEMY OF KING EDWARD, 6525-101 ST., NORTH ODOOR. Meeting for TS adults and parents of TS kids. Info: 1-866-824-9764.

UPWARD BOUND TOASTMASTERS CLUB WED, 7-8:30 PM. RM 601, NORQUEST COLLEGE, 10225-108 ST. Improve listening, speaking, and overall communication skills. Info: Roger 454-3730, Teressa 488-0938, or adam@telus.net

WEST-END TOASTMASTERS CLUB TUE, 6:45-9 PM. ASPER PLACE LIBRARY, 9010-136 ST. Friendly environment of personal growth and mutual support. Info: 465-3424.

WOW-WIRED ON WORDS SUN, 11 AM-1:15 PM. THREE BANANAS CAFE, CHURCHILL SQUARE. An edutecentric creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. Info: bewell.2100@gmail.com

YOUNG COMMUNITY LEAGUE 2ND AND 4TH EVERY MONTH, 5 PM. REMEDY CAFE, 863-109 ST. For discussion topics and suggested readings go to www.facebook.com/group.phpgid=355925104

AFRICAN DANCE CLASSES 10275 ASPER AVE. Movements, the Afro-Caribbean dance ensemble, offers African dance classes and workshops at all levels. Info: 455-5271 or www.movementdance.com

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MEDIA MAG WORKSHOPS EDMONTON CHAMBER OF COMMERCE, 8600, 5990 JASPER AVE. Info: www.mediamag.ca or 695-5675.

NORTHERN RIVER KARATE SCHOOL TUE, THU & SAT, BELGRAVE COMMUNITY HALL, 1540-73 AVE. Weekly classes in Karate, Kobudo, Yoga, Qi Gong, and Siting Meditation. Info: www.threetables.com

SALSA LESSONS WED & THU, LA KANTINA LATIN CLUB, 10805-105 AVE. Free salsa lessons every Wednesday and Thursday. Info: 428-2665.

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MADELINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 AM-5 PM. FACILITE SAINT-JEAN, 8406-91 ST. A non-profit organization for the emancipation and autonomy of African women, providing on HIV/AIDS prevention, community health, training on HIV/AIDS economy, community health, and harm reduction. French, English and African languages. Admission free for members, membership \$10. Info: 496-7332.

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MS ACTIVE NOW #150, 9405-50 ST. Recreation and physical wellness programs. Info: 471-3034.

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WE'RE JUST **FOUR DUDES** IN A COMPACT CAR. I ALMOST FEEL LIKE WE HAVEN'T EVEN EARNED THE SHOWS WE'VE GOTTEN.

MUSIC PREVIEW • COMMIE ROCK • BY EAMON MCGRATH | 450 words

Left, Right, Left, Right



And The Band Played On | WOMEN's sound marches forward—and dares audiences to keep pace. PHOTO SUPPLIED

CALGARY'S WOMEN MARCH TO THE BEAT OF DIFFERENT DRUMS, AND YOU CAN DANCE ALONG IF YOU WANT TO

WOMEN
w/ Mr. Royal, Paul James Courts and Chairs, June 14 (8pm).
Velvet Underground (10030-102 St). Tickets: \$10 at the door.

The art on WOMEN's forthcoming self-titled album is somewhat perplexing: an ominous photo depicting hundreds of people standing in rows, doing morning exercises in what resembles a public square of an unnamed totalitarian "Eastasian"

country.

Look closer, though. Despite Big Brother's attempts to turn them into a faceless horde, these people do not seem to be moving in unison. In that single snapshot, their arms fall at different angles, their heads look off in various directions, their clothes are all different styles and different vibrant colours—there are indeed individuals among this statistical mass.

It's a fitting visual counterpart to WOMEN's music: its members (refugees from noted Calgary outfits The Cape May and Azeda Booth) playing tiny parts) play tiny parts—

individual drums, single guitar notes, cassette tapes—that add up to a gigantic, visceral whole. Fragments of resistance and change poke through the almost tyrannical marching beat like pinpricks, hints of romanticism bubbling to the surface of a still, black ocean. On the lead single, "Black Rice," WOMEN's commie rock shifts into the next gear and manages to sound as threatening yet calming—somehow simultaneously painfully slow and very fast.

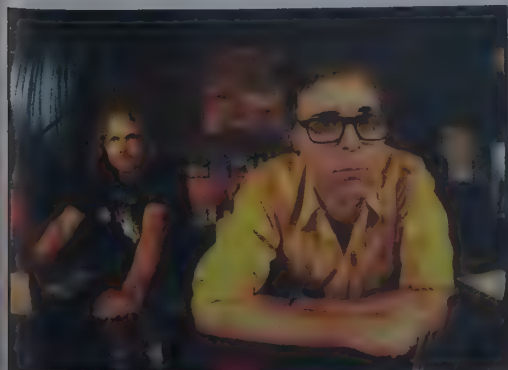
"I don't think we're blowing anyone's minds or doing anything particularly new," says vocalist Pat Slegel.

"We're just four dudes in a compact car. I almost feel like we haven't even earned the shows we've gotten. I've been friends with these guys since I was 12 years old. I've been playing music with them for the same amount of time, so it made sense to form the band. We just wanted to write music and then pumped a bunch of shit out and that's how it sounds. I don't know if we made a conscious effort for that or not."

The record is lo-fi, recorded on Chad Van Gaalen's assortment of ghetto blasters and four-tracks, and is full of tape hiss and sloppy, drunken

mayhem. Amid the straightforward rhythms and the onward, driving march of the drums, WOMEN stays together and falls apart in such perfect cadence and harmony it's scary.

"Some of the tracks we wrote two days before we recorded them, so if it sounds a little haphazard, that's because it is," Slegel says. But on tour, the songs have been transformed. Playing together night after night, spending days on end together, has wound the spring on WOMEN's industrial, Orwellian beat. Slegel shrugs: "Repetition tightens bands," he says.



Scott And The Angry H | Local Harive to promote their latest release, *12 Angry Months* is a year's worth of break-up rants. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

PISSY!
Local H
Starlite Room • June 14
\$26.50 | Ticketmaster.ca

So maybe it's not the first album to provide the anatomy of a breakup, but *12 Angry Months* takes the whole "concept" album thing a little further than most. Each of the 12 tracks addresses one month of the year following a breakup. (Track 1 is "January," and so on.) You'd hope after month number six or so that things would get a little, um, happier? Or at least less angry? I mean, c'mon, 12 months is a freakin' long time to still be pissy about your ex-girlfriend. But I guess that's how things go in the grunge rock world.

SCREECH!
Raptors
Pawn Shop • June 13
\$10 | At the door

Everyone knows raptors went extinct bazillion years ago. Which is probably why you should catch this triple-bill CD release party. Really, how often do you get the chance to see a wiped-out species perform a set of sparkling indie-pop on Friday the 13th? Like, uh, never? No, wait, We're thinking velociraptors. Totally different thing. Damn. Ah well, these Raptors, led by Jon Lovell, will be celebrating their full-length debut along with blues heroes Sally's Crackers and youthful prodigy Michael Rault.

BEETS!
Above & Beyond
Empire Ballroom • June 12
\$26.50 | Ticketmaster.ca

Oh, everyone knows that *DJ Mag* Top 100 list means nothing. *Nothing*. Even if you're sitting pretty up there at #6, that only gives you bragging rights to those pissy DJs who didn't even crack the top 10. So there, David Guetta. So there. And when Madonna likes your remix of "What It Feels Like for a Girl" more than her original—so much more that she uses your version in her video instead—well, you can just give yourself a pat on the back. Above & Beyond. You're giving Paul Oakenfold a run for his money. Keep at it.

HighGrade

FIFTH AVENUE SHOE REPAIR

PANUU

CASSETTE

Y-3

SOCIAL ATELIER

KSUBI

JUNK DELUXE

ENDOVANERA

EFU by RICHARD KIDD

OBESITY & SPEED

YOKO DEVEREAUX

FILIPPA K

B. SON

CHEAP MONDAY

NUDIE JEANS

ROGAN

ACNE JEANS

MID MUNK

PHARMACY

DOM REBEL

DIESEL

J. LINDBERG

7 FOR ALL MANKIND

ENERGIE

FULL CIRCLE

55 DSL

MIKE & CHRIS

OBEY

FRESH JIVE

CITIZENS OF HUMANITY

DVB

BRAVE

JUICY COUTURE

ROGUE STATUS

VINCE

01 THE ONE

TOKYO FLASH

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RECORDS • THE NEW OLD TREEHOUSE • BY YURI WUENSCH | 777 WORDS

Location, Location, Schmocation

TREEHOUSE RECORDS MOVES BACK TO FOOSH, AND FAR FAR AWAY FROM THE PROPOSED "QUARTERS" DEVELOPMENT

The finishing touches to Treehouse Records' "new" location were still being applied when I caught up with the shop's co-owner, Rob Clarke. Now back at its original location in the Whyte Avenue Foosh store, this Treehouse is a bit smaller than its previous incarnation on 97 Street—sadly, there are fewer listening posts—but the coziness makes up for the snuggler surroundings. Clarke seems pleased. While he's confident the move back to Whyte was a sound business decision, it's been a bittersweet one all the same.

Clarke and partner Justin Der first opened Foosh upstairs on Whyte Avenue and 105 Street in 2000. Besides being the only dedicated DJ record shop in Edmonton, the Foosh apparel brand also provided a medium for Clarke and Der's visual designs (Their recent "Paris Hilton behind bars" T-shirt was a worldwide hit.)

While clothing sales were strong enough to warrant moving Foosh to its main floor location in 2004, record sales didn't keep pace. Everybody needs clothes, but not all DJs need records—at least not anymore. MP3s took care of that. Still, Clarke knew there was a niche market for DJ vinyl in Edmonton and opened Treehouse Records downtown in 2005.

"I was really excited about it,"

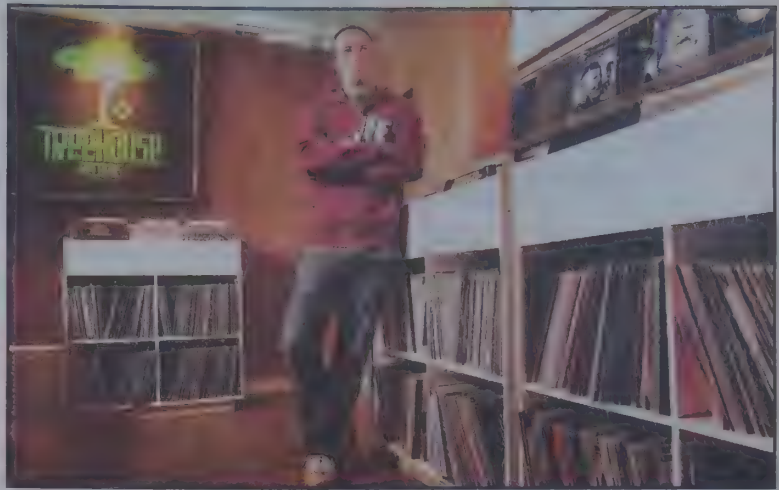
Clarke recalls. "I moved away from Edmonton for awhile and, really missed it. And I kept hearing about this 'downtown' thing that was happening. When I got back, it was in the paper all the time."

Clarke had always thought a DJ record store was more of a "downtown" sort of thing—and if he could be part of downtown Edmonton's renaissance, all the better. Along with Treehouse, he wanted to open a studio and performance space where Edmonton's budding producers could apply their skills. Admittedly, the whole deal would have been a lot more cosmopolitan had it been located only eight blocks west from 10249 97 Street—that street is crud.

Clarke knows that—now. Not long after Treehouse moved in, the café next door and Red Strap Market shut down and area traffic slowed to a parade of litterers, graffiti taggers, pawnshoppers, addicts, and panhandlers (ironically, with the Law Courts right across the street).

Despite the area's shabbiness—and let's be clear about this, says Clarke—Treehouse was still in the black. The only reason he shut the shop down two weeks ago as opposed to the end of the year (like he had originally planned) was staffing issues.

Still, Clarke's a little annoyed He says the owners of Treehouse's downtown building (and the owners of most every building east of 97 Street) are laying in wait for the city to move ahead with Mayor Mandel's



Not Too Shabby | Treehouse Records co-owner Rob Clarke makes himself comfortable in Foosh. PHOTO BY MEVIL SMITH-JAWTON

tabled The Quarters project. Once the revitalization kicks in they'll sell the properties and turn a huge profit. Until then, Clarke laments, they won't do a thing about upkeep.

But what does Clarke expect? The dance scene has always had a tough go of it in Edmonton. The studio space Clarke wanted to build in Treehouse's basement quickly evolved into a club, KHz, that was shut down almost as quickly. Clarke notes that the police now have Y Afterhours in their sights. If it closes, Clarke says not only would Treehouse's sales suffer, but the city's cultural fabric

would also be dealt a severe blow. As DJ Tryptomene, he's experienced firsthand the positive effect dance music has on people.

"Some people will look up at the DJ booth and see someone like, say, Carl Cox like I did and think, 'Man, I want to do that. I want to be that guy,'" says Clarke, who now has original dance productions out on a couple of labels himself. "Dance music represented an antidote to the mainstream and Treehouse acted like a sort of hub for us to reach out to all kinds of people who were part of the subculture. DJs, producers, dancers, artists,

promoters."

Clarke needn't wax too nostalgic. All those cats are still around. Regardless, he can't help but feel the pangs of empty-nest syndrome. "The downtown shop was awesome in the sense that it was its own thing," he says. "When we moved downtown, I made a checklist of things I wanted to accomplish with the shop, and I've managed to check off almost everything. In a way, Treehouse moving out of Foosh was a like having a teenager move away from home. It was cool to see the place run without us having to be there."

CD RELEASE • MISFORTUNE TUNES • BY MICHAEL HINGSTON | 556 WORDS

The Outsiders

IS THERE A DIFFERENCE BETWEEN EDMONTON MUSICAL VETS AND CIRCUS FREAKS? MANRAYGUN SAYS NO

MANRAYGUN

w/ Doug Hoyer, June 14 (8pm), Teddy's (1136) Jasper Ave.

If you're ever looking for a crash course in the history of the Edmonton music scene, I'd recommend sitting down with Dennis Lenarduzzi. He's been playing music here for almost 30 years, under many different names and in many different genres: from his punk origins in the late 1970s (at the forefront of the same movement that spawned DOA, among others), through rockabilly with The Draggnetts in the '80s, and on to The Dusty Chaps in the '90s, where he played a combination of roots, blues, and surf.

His newest project, manraygun, continues that streak of reinvention with a blend of dark folk ballads and twisting narratives about magpies and circus freaks. And while the



Bird? Plane? No, manraygun | How strange: two shows with manraygun spelling this week. PHOTO BY JOHNNIE HINGSTON

journey from first-generation punk to wandering carnival troubadour might sound odd on paper, to hear Lenarduzzi tell it, everything about the band—including the recording of their debut LP, *Misfortune Telling*—has been a collective and wholly organic process.

"It'd be very easy for us to have that singer/songwriter-with-a-back-up-band kind of thing, but we're re-

ally more like a jazz band," he says. "Even if we have tight sketches of the tunes, everyone is throwing in stuff. It's like jazz, where you learn the sheet music and then you throw away the sheet music."

manraygun officially formed in 2005, although, like Lenarduzzi, the other members have similarly deep musical roots. Bassist Tom Murray and drummer Silas Grenis both list

almost a half-dozen other bands' worth of experience each, and fellow guitarist/vocalist Everett LaRoi even enjoyed a brief major-label stint with Idyl Tea in the early '90s. While third guitarist/vocalist Steve Lenarduzzi had never been in a band before manraygun, he and Dennis are brothers—so they go way back in other ways.

Misfortune Telling is unmistakably a product of the band members' experience and breadth of taste. During our conversation, Lenarduzzi makes casual reference to Otis Redding, Tom Waits, Elvis Costello, and Hank Williams, and he isn't simply name-dropping—you can hear each of these influences at work in manraygun's songs, and not always in the ways you'd expect. The biggest testament to their range, though, has to be that the album ends with "Here Lies Love," an adaptation of a Bing Crosby number from the 1932 film *The Big Broadcast*.

With so much informing their music, the question remains: what kind

of a band is manraygun? What do you call these kinds of songs? Lenarduzzi is reluctant to commit to any one genre. Instead, he looks for inspiration to artists on the fringes of the mainstream, and who can't be easily identified as one thing or another; it's the same reason he writes so often about the circus, where misfits become star attractions.

"I think we are outsiders. Some of us are old, too old to be 'indie'—we were 'indie' the first time around," he says. "There's a great tradition of outsiders, and we're perfectly happy being there, because we don't have to play by any rules. We make up our own rules as we go. But it is tough to find an audience."

If what Lenarduzzi hints to me is any indication, the band's tendency to cross boundaries will carry over into their CD release show this Saturday. Expect all kinds of theatrics and a stage set-up to match, for one night only, manraygun plans to transform Teddy's and Jasper Avenue into a sweaty slice of New Orleans.

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MUSIC PREVIEW ▽ **PROUD CHORAL** ▽ BY ASHLEY JOHNSON | 762 words

Queer Choir Accepts All Comers

**EDMONTON VOCAL MINORITY
CELEBRATES PRIDE WITH TWO
NEW CHORAL GROUPS**

MANWOMANTHING

Edmonton Vocal Minority w/ UncomMen and Yemaya, June 14 (8pm), Royal Alberta Museum Theatre (12845-102 Ave). Tickets: \$15, available at TIX on the Square (420-1757/tixonthesquare.ca).

In 1992, two women placed an ad looking for a conductor and accompanist to help start a gay choir. Calgary already had one, the logic went, and it was high time our city had its own. Kirk Kryvenchuk was the accompanist who answered the ad.

"It was something that appealed to me as a musician," says Kryvenchuk, now general manager and assistant artistic director of Edmonton Vocal Minority. "I wasn't good at fundraising or any of those things, but I did want to do something for the gay community and it was the way I could use my talent.... I think the time was right. The '90s were when things became more open and easier to do something like this."

The choir has undergone a number of changes since its inception—work-



A Very Vocal Minority | manwomantthing celebrates all genders and orientations in a choral show that'll make the dino bones shake at RAB. PHOTO SUPPLIED

ing with a sometimes-flaky 100 registered members to a committed group of 30-40 dedicated singers—but its purpose remains the same.

"First and foremost, we are a musical voice in the gay community to sing about issues that need addressing," Kryvenchuk explains. "We wanted to look at life with a gay perspective and to give gay people confidence in themselves."

Artistic director and conductor Paula Roberts agrees. "We're here to have a presence," she says, "because it makes the GLBT community more visible to the general public in a pleasing way. I think the more people

can be visible, it promotes goodwill."

The choir also functions as an affirming, supportive place for the queer (or questioning) community. Kryvenchuk recalls a woman who was questioning her sexuality and joined the choir—with her husband. "In the end," he says, "she met someone in the choir and they became partners. Her husband understood, because that was why they came. There are so many stories like that. For some people, the rest of their lives they're leading a double life. Monday night rehearsals are the only time they get to actually be with other gay people."

When EVM holds their annual Pride Week show this Saturday, there will be notable differences from the group's previous concerts. "It's the debut of our separate men's and women's choirs [uncomMEN and Yemaya]," says Kryvenchuk.

Not wanting to give up EVM's mixed choir, which Roberts says is both a musical and social choice, she tried to find "the best of three worlds." "The title of the show is *manwomantthing*," she says. "Whether they're gay or not, there's big differences between men and women, and separated choirs are able to sing about those specific male or female experiences. Yet at the same time they do relate to each other, which is what EVM is about."

"Music is very non-threatening," says Kryvenchuk. "You can say a lot with what you sing about. You can use humour in how you present things. I can't think of a single experience that hasn't been positive."

"I think the traditional problem with people not accepting those in the gay community is just unfamiliarity," says Roberts. "When you meet somebody face-to-face, that's what really makes a difference. Every time we go out into the community, we're doing that... People are people. Everybody has their differences, but the important thing is that we're all people."

EVM always seeks new members. In keeping with the maxims of tolerance and understanding, they accept singers of all sexual orientations.

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CD REVIEWS



EAMON MCGRATH

Pink Film

(Cassettes)

★★★★☆

Musicians like Eamon McGrath are a strange breed. Although the guy could play circles around fellow balladeers like Constantines or Chad Van Gaalen, his songs are better suited to dark

barroom corners than packed nightclubs, and I get the feeling he prefers it that way. *Pink Film*, the latest addition to McGrath's catalogue, contains some of the most savagely honest and heartbreaking lyrics you'll ever hear, the perfect soundtrack to a drunken night alone at some distant tavern. Just like the sound your wedding band makes as it clinks against your millionth bottle of beer, these songs resonate with a loneliness you don't have to be alone to understand.

"The love that I gave just wasn't enough/Tried to be brave, but I fucked it up" McGrath laments on "October's Daughters," while the deep-blue "Holy Roller" will make you think about the ones who've slipped through your fingers, and the ones through whose fingers you may have slipped. *Pink Film* is equal parts punk, gospel, country, and drone, stitched together like an Ed Gein skin mask. The production is supernatural and raw as hell, complete with creaking floorboards and haunting, eldritch screeches. Points of reference include The Drones, Tom Waits, Lee Hazlewood, Nick Cave, and Lou Reed, but all that stuff doesn't matter much. It ain't the feel-good album of the year, but these songs'll outlast that ice in your whiskey.

TRAVIS SARGENT

KIDZ IN THE HALL

The In Crowd

(Duck Down)

★★★★☆



Kidz in the Hall may have been labeled as "hipster rappers," but whether rapper/producer duo Naledge and Double-O are being ironic with their fetishization of the old-school aesthetic is beside the point—their music just isn't that interesting. Well, scratch that. Double-O is a talented producer, and he displays a deft ear for samples throughout *The In Crowd*; his beats manage to reach back and look forward at the same time. Case in point: the blaxploitation swirl of "Paper Trail" evokes *Uptown Saturday Night*-era Ski. The spacious minimalism of the Masta Ace-sampling single "Drivin' Down the Block," on the other hand, owes more to '00s Neph-thes than Eric B. Despite some classy guest appearances, there's nothing that stands out and makes this better than a "good" record. Naledge is spoiled rotten with these beats. He can definitely rap, but he lacks any semblance of a personality. When you don't care what the rapper is saying, it doesn't matter how good the beats are.

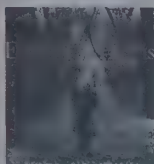
RENATO PAGNANI

EMMYLOU HARRIS

All I Intended to Be

(Honesuch)

★★★★☆



With that crown of white-blond hair that Emmylou Harris developed a decade ago, she looks less like a country western singer than an Asian apparition out of *The Bride With White Hair*. Her voice is just as ethereal, on her new CD, it rings out clear and clean, with as much heart-stabbing power as ever. What other singer could make the chorus of "Hold On" (which simply repeats the title phrase three times) so moving just in the way her voice leaps like a yodeler from one chord to the next? And on the tracks where she sings with Kate and Anna McGarrigle it's like a Mt. Olympus summit meeting of great female folk voices. Harris' songwriting is not as magical, however, and *All I Intended to Be* is bogged down by filler like "Gold" and "Not Enough," which pale in comparison to Merle Haggard's mournful "Kern River" or Billy Joe Shaver's rueful "Old Joe Dimers Like Me." Harris' voice deserves the best songs in the world; it sounds cruel, but it might be that her own songs just aren't good enough for her.

PAUL MATWYCHUK

AIMEE MANN

@#%&*! Smilers

(Superego)

★★★★☆



"I turned stranger into starman in the Sunday New York Times/Like Anne Sexton and her star rats working backwards 'til it rhymes." So begins "Stranger Into Starman," one of the more enigmatic songs on Aimee Mann's @#%&*! *Smilers*. The Sexton reference is telling: Mann's music shares Sexton's melancholy turn of mind, even as her lyrics indulge in complicated rhymes that echo Sexton's fascination with palindromes, but whose cleverness prevents them from achieving the emotional depth of Sexton's verse. That said, *Smilers* is Mann's strongest collection of songs since 2000's *Bachelor No. 2*: "Little Tornado" and "31 Today" are two of the best evocations of lives drifting nowhere that Mann has recorded yet. But there's no escaping the feeling that Mann is mining overly familiar thematic territory—even her chord progressions seem to be on autopilot. If she doesn't start challenging herself more, her fans might well turn to more innovative artists. To phrase it in a palindrome, "Won't lovers revolt now?"

PAUL MATWYCHUK

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A Funeral Alone Just Wouldn't Do

LOCAL MUSICIANS REMEMBER GARY MCGOWAN WITH A FULL-THROTTLE CONCERT AND SCHOLARSHIP FUND

AN EVENING FOR GARY MCGOWAN

w/ Shout Out Out Out Out, Bobby Cameron, Sparky & Friends, and guests: June 13 (7pm), Starlite Room (10030-102 St). Tickets: \$15, available through Ticketmaster (451-8000/ticketmaster.ca).

Edmonton's music community was shocked and saddened by the sudden passing of Gary McGowan, the genial concert promoter, media personality, and local music booster, last March at the age of 50. Media outlets like CJSR, K-97 and *SEE Magazine* were enriched by McGowan's unwavering commitment to local and Canadian music, and many a fan of live music in the city benefited from McGowan's tireless behind-the-scenes work with B.A.D. Concerts, Union Events, and as a partner in the Starlite Room. Countless local artists and music business workers were touched by his integrity, his generosity and his unflappable good nature.

This Friday, McGowan will be remembered with a tribute concert at the Starlite Room featuring Shout Out Out Out Out, Bobby Cameron, Sparky & Friends, and assorted

surprise guests, the proceeds from which will go toward establishing the Gary McGowan Memorial Scholarship at Grant MacEwan College.

Mike Boroditsky, the bassist for Sparky & Friends who enjoyed a long professional association with McGowan as a sound technician, says a tribute concert and scholarship are very much in the spirit of the man they're honouring. "He was a community leader," he says. "Other people followed his example, other people were inspired by him—and when you lose a community leader I think it's important to stop and commemorate them. But Gary had a twinkle in his eye—he was a happy guy, he was full of life, and to remember him with a funeral alone didn't seem entirely appropriate. This guy moved the community to want more than that, obviously."

Boroditsky adds that he's impressed by the altruism of the tribute concert, with all the participants donating their time and all the proceeds from the door, the bar, and the silent auction that's part of the evening going toward establishing the McGowan scholarship. "It's an event that really follows the spirit of Gary's example," he says.

Wayne Jones, general manager

of the Starlite Room, said lineup of musicians is intended to reflect the McGowan's wide-ranging tastes and his influence on music in Edmonton. "We really wanted to do something that was a celebration of Gary that would bring together lots of people that knew him over his career," Jones says. "He had such a diverse background in music and I think we wanted to show off that a little bit too."

Jones remembers McGowan as an exceptional person in an industry that all too often runs on hot air and turns out more than its share of hot-heads.

"I was talking to David Stone—he's going to DJ the tribute concert—and he mentioned that he'd only heard Gary swear once in the 15 years he knew him. To me that's exactly what it was like working with Gary. He was always super-calm about everything—a storm could be brewing all around you and he would just be calm, cool, and collected all the time. A lot of people in this industry, they tend to let the pressure get to them, and for him, he always reflected on it and always took the best view of things, and always stood by what he said."

Jones notes that the funds raised



In The Hair, We Trusted | Now McGowan's music legacy will live commemorated with a scholarship for aspiring young musicians. PHOTO SUPPLIED

by the tribute event and through donations to establish the McGowan Scholarship will be matched by the Alberta government.

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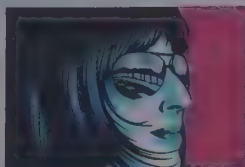
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Stuck Between A Bus And A Faceplant



EAR TO THE ASPHALT: ANN VRIEND
**AN ÜBER-FAN HITCHES ON TO
THEORY OF A DEADMAN, AND
NEARLY ENDS UP A DEADFAN**

B.C. rockers Theory of a Deadman have many fans. One particular, desperate fan was quite creative.

"There was this one lady that kept showing up to all the gigs and we couldn't figure out how she got there," says lead singer Tyler Connolly. "She didn't have a car." I say think outside the box—surely there are other modes of travel?

Yes there are, as it turns out. Connolly explains: "We were traveling in a caravan with multiple buses, and our bus driver took an exit to go to some truck stop and he saw some girl jump off the back of the bus. It turns out this girl had been hitching a ride on the trailer hitch, between the bus

and the trailer, so we couldn't see her. The night someone finally saw her jump off, we had traveled for about an hour. She showed up to the show the next day, and we called the police. I mean, what goes through your head when you do stuff like that?"

"I don't know!" I say... although the cheap Dutch voice in my head is saying, "Well, you would save on gas, plus you could drive right into the show grounds without needing to spend money on a ticket."

"How often had she shown up before you figured out how she got there?" I ask.

"It wasn't that much," Connolly says. "I think it was only a few shows, but the distances were far enough to realize that if she didn't have a car, we were like, 'I wonder how she's getting to the shows, is she just taking the Greyhound?' We couldn't figure it out. But," he adds brightly, "It was the middle of summer, so the weather was great."

"Yeah, I was just thinking how dangerous that would be," my thoughts inspired this time by my more rational, non-Dutch inner voice.

Connolly agrees: "It's super-dangerous—that's why we called the

cops. We didn't want to be liable. (Yeah, I've always thought the phrase "sex, drugs, and rock 'n' roll" should tag the words "and lawsuits" on the end.)

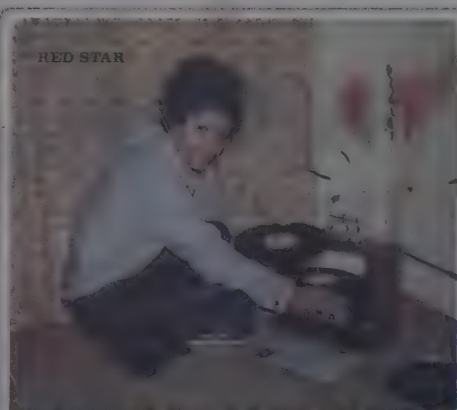
"Did you ever meet her? What was her personality like?" (What I should have also asked is, "Did she have very strong-looking arms? Did they look particularly tired?")

Connolly answers carefully: "I don't know if I ever met her. I saw her when she was standing outside the bus area. There was a little barricade, and I was like, 'That's the girl! That's the girl who jumped off the bus!' And they called the cops."

"I'd never met her," he concludes emphatically. "She was probably completely nuts." To this I raise my eyebrows. The skeptical voice in my head (British, maybe?) can't help but observe that the single from Theory of a Deadman's new album is called "Bad Girlfriend," in which Connolly sings proudly about how wild and crazy his girlfriend is. Hmmm.

Theory of a Deadman play the Edmonton Event Centre June 13. How you get there is up to you, but keep in mind this band is now hip to the "uninvited hitchhiker" technique.

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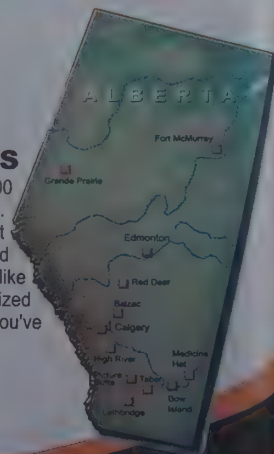
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MUSIC BUZZ • MUNICIPAL HAPPENINGS (604 words)

Bebop Got Wasted With Iron Maiden



**WILDLIFE FISH GRIWKOWSKY
BRUCE DICKINSON VISITS
SHERLOCK HOLMES. CADENCE
WEAPON GETS PUNCHED—
WHAT THE HELL, EDMONTON?**

For enough of us to actually pack the Coliseum, the big gig this week was obviously Iron Maiden. The show itself was at least "really good," depending on where you sat—but even Maiden's legendary sound engineers, bat-sonar tricorders in hand, couldn't quite master our impossible-to-perfect arena (due largely to the amount of the sound tat leaks into Rexall's outer hamburger ring). "Aha!" you're thinking: so we do need a new arena after all! Well, no. Some sound barriers a little thicker than living room curtains might help.

We only got to see one of the oversized Muppet Eddies, unfortunately, as Kevin Bowman and I—a pair of total drunks—were being escorted off the property. "Get your fucking hands off me," Bowman yelled at this plainclothes dude, pretending to be all pissed off. He promised not to do anything, then immediately pulled a hilarious Hamburglar scamper straight out of a '30s film. This guy's, like, 38, with a long blonde ponytail. Well, boom. It was handcuffs after that, and we laughed—seriously—for almost 20 minutes straight

without saying a word on the way home. Worth every penny.

Guitarist Bebop Cortez, meanwhile, was tipped off that the band was checking out that bona fide, world-famous highlight of Edmonton culture, Sherlock Holmes.

"I'm still shell-shocked about the whole thing," Bebop (aka Curtis Ross), explains. "I feel that some kind of spooky voodoo karma must have happened to get me and [former Frosted Tipz singer] Roz in a spot where we're actually partying with Iron Fucking Maiden. When you and one of your best friends are hanging out with Bruce Dickinson, Dave Murray, Janick Gers, a blonde groupie, and everyone is wasted and they're giving you drinks, I think it's time to congratulate yourself—you've had a successful night. And I can't even begin to go into the conversation that I had with Bruce."

I just love the idea of the friendly, crusty blokes hanging out at a fake-ass chain English pub. Dickinson, Ross continues, "started singing some very British-y musical H.M.S. Pinafore kind of thing and went off

for, like, two minutes. It was hilarious, a little fruity, and totally awe some. The other two kept starting Beatles singalongs and I was too drunk to tell if they were being serious or making fun of them. Either way kind of rules. I got them to drink Pilsner, which they seemed to think was better in shot form."

This city, meanwhile, continues to gain one-extra chromosomes. Rollie Pemberton, who you might know as rapper Cadence Weapon, got bopped in the face for no reason he can explain on the weekend. Here it is: "I was walking, facing [my friend] Charlotte, talking and mid-conversation a guy basically ran up, punched me in the face, and ran by me. I was kind of shocked and I looked behind me and the four dudes were already down the block. Charlotte was actually still talking to me after I got punched; it happened so quick she practically didn't notice. It was a run-by punching."

What the fuck, people? I mean, pee on the street, yell from your shitty rented Hummer limos, and fuck each other in the ear till dawn. But hands off the actual talent, okay?

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the street fashion issue



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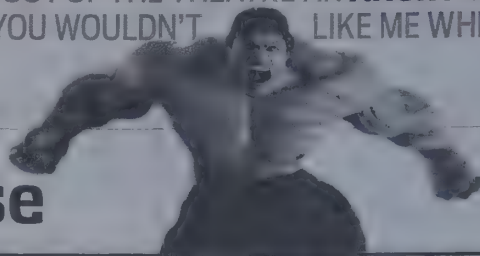
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MOVIE REVIEW • COMIC-BOOK FLOP • BY JAMES HAMILTON (700 words)

Bruce On The Loose

COME ON, HOLLYWOOD! WHAT'S SO GODDAMNED HARD ABOUT MAKING A DECENT INCREDIBLE HULK MOVIE?

THE INCREDIBLE HULK

Directed by Louis Leterrier. Starring Edward Norton, Liv Tyler, William Hurt, Tim Roth. Opens Fri, June 13.

★ ★ ☆ ☆

I had some pretty high hopes going into this one, seeing as it was only a few short weeks ago that Marvel Studios blew my comic-loving mind with the astonishing *Iron Man*. In fact, at the time, I declared it the best superhero movie since *Superman*.

But I'll let you in on a little secret: I was secretly hoping that *The Incredible Hulk* would kick *Iron Man*'s ass. After all, if *Hulk* was a hit, it might make the terrible 2003 version directed by Ang Lee a little easier for us graphic novel geeks to forget. (Lee called it a thoughtful study on every man's battle between his rational mind and the monster inside. I called it boring.) Even after that miscalculation, my soft spot for Ol' Jaws remained. So when Marvel announced they were going to produce another Hulk movie (not so much a sequel as a do-over), I, like fanboys everywhere, let out a happy little "Whoopie!" After all, Marvel has a new moviemaking mandate: high budget comic adaptations; written by, directed by, and starring the best talent in Hollywood. In other words, no more crap!

And things were looking good for *The Incredible Hulk* too, with a story and script by geekmeister Zak Penn (X2), direction by Louis Leterrier (who made *The Transporter*, one of the more frenetically enjoyable action movies of the last decade), and an all-star cast of Oscar darlings



Method Actor Smash! | Edward Norton experiences a surge of gamma radiation. The Incredible Hulk. PHOTO SUPPLIED

and Liv Tyler. How could they go wrong?

Sadly, though, the latest incarnation of the Green Goliath has nothing new to offer—just more of the same mottled-skinned CGI monsters, migraine-inducing sound effects and a sickeningly hollow sentimentality that tries to pass itself off as heart. More inept than incredible, this version of *The Hulk* left me unhappy and unsatisfied. I stomped out of the theatre an angry grump... and you wouldn't like me when I'm angry.

When we (re)meet Dr. Bruce Banner (Edward Norton) it's been over 150 days since his last transformation into The Hulk. He's been living a life in exile, doomed to a fugitive's existence in South America, working in a bottling plant by day, searching

for a cure for his "special condition" by night. Through a series of flashbacks, we witness how Banner used himself as a guinea pig, exposing himself to harmful levels of gamma radiation which causes his cellular structure to mutate in times of stress or anxiety.

Hot on Banner's trail is the single-minded General Thunderbolt Ross (William Hurt), along with the military complex assigned to bring The Hulk down. Banner and all the green goodies floating in his blood are considered property of the U.S. military, and they want him back.

As secrets about The Hulk's accidental creation come to light, Banner is confronted by shifty covert ops agent Emil Blonsky (Tim Roth), who, after undergoing some gamma

exposure of his own, acquires enough physical power to rival even The Hulk—power that leaves him hungry for more. Banner is forced to make an impossible decision: live the life of a hero and surrender control of his inner-monster to shadowy forces desperate to exploit it, or keep running in hopes of finding a cure somewhere along the way.

This movie is a hot sticky mess from top to tail. I had a hard time following it right from the first scene... and once the CGI starts (we don't glimpse The Hulk until nearly 15 minutes in), it's nearly impossible to tell what's what. The action is too frantic to follow, the script is too self-aware, and the performances are wooden to the point of hilarity—with the exception of William Hurt, whose

glassy-eyed commitment to his part nearly redeems the whole sorry enterprise (and hopefully guaranteeing return appearances in upcoming Marvel Universe projects like *Iron Man 2*, *Captain America*, and *The Avengers*).

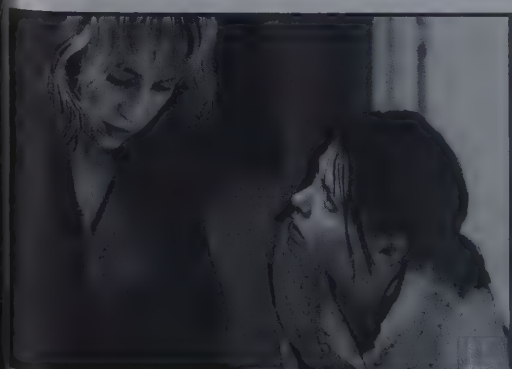
But the biggest letdown is The Hulk himself. The monster doesn't look like a destructive force of nature so much as a screaming glob of gray snot.

Hollywood, consider this your last warning! Stop making crappy comic-book adaptations or...

JAMES SMASH!

Okay, maybe not. More like...

JAMES POUT A LITTLE! JAMES GO HOME, EAT SOME KRAFT DINNER, AND WATCH LOU FER- RIGNO DO IT RIGHT!



Harshed Development | Anamaria Marinca and Laura Vasiliu experience the sordid underbelly of the Ceausescu regime in 4 Months, 3 Weeks, and 2 Days. PHOTO SUPPLIED

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ABORTION!

4 Months, 3 Weeks, and 2 Days

CAST | Anamaria Marinca, Laura Vasiliu

Cristian Mungiu's astonishing drama is one of the most unlikely foreign-film box-office success stories of the last five years. Even after winning the Palme d'Or at the 2007 Cannes Film Festival, the commercial prospects of an intense Romanian film about two women trying to procure an illegal abortion seemed dim. But sometimes quality wins out: Mungiu's formal filmmaking mastery and the gripping performances from the three leads (especially Anamaria Marinca) trumped the off-putting subject matter. Take it from The Dictator: this one's unmissable.

SEPPUKU!

Mishima: A Life in Four Chapters

CAST | Ken Ogata

Paul Schrader's 1985 cult classic belongs in the same company as *I'm Not There* and *Thirty-Two Short Films About Glenn Gould* as one of the few movies to have brought something genuinely new to the biopic genre. Scenes from the life of the Japanese novelist (especially the events leading up to his public suicide) are interspersed with pocket adaptations of three of his key novels, aided by Philip Glass' score and Eiko Ishioka's stunning production design. Criterion rounds out this DVD package with a typically exhaustive trove of commentaries and features.

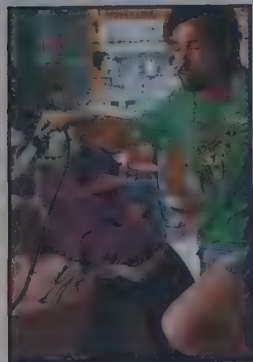
DUCHOVNY!

Californication: The First Season

CAST | David Duchovny, Natascha McElhone, Madeline Zima, Evan Handler

If *Entourage* is the average *Maxim* reader's fantasy of life in L.A., then *Californication* is the L.A. fantasy of every struggling novelist. Duchovny is a cynical writer who doesn't let his self-hatred over having sold out to Hollywood get in the way of screwing every nubile hottie who crosses his path—including his ex-wife's nympho stepdaughter. The Dictator can't imagine any woman watching this series without wanting to punch Duchovny in the face (and then the nuts), but for certain male viewers, it'll be an ideal guilty pleasure.

A Falafelly Big Adventure



Well, it's no worse than the sex scene from Munich! Adam Sandler is a footloose ex-Mossad agent in New York City in *You Don't Mess With the Zohan*. PHOTO SUPPLIED

YOU DON'T MESS WITH THE ZOHAN IS TOO GOOD-NATUREDLY SILLY TO OFFEND ANYBODY

YOU DON'T MESS WITH THE ZOHAN

Directed by Dennis Dugan. Starring Adam Sandler, John Turturro, Emmanuelle Chriqui. Now playing.

★★★★☆

I'm probably not surprising anyone by saying that Adam Sandler's new comedy *You Don't Mess With the Zohan* is a 113-minute armpit fart of a movie. In fact, fans of "classic Sandler" will be relieved to know the star of *Happy Gilmore* and *The Wedding Singer* isn't trying to channel his, um, talents into something weightier along the lines of *Punch-*

Drunk Love or *Reign Over Me*. No, *Zohan* cleaves instead to Sandler's tested-and-true comic formula of funny voices, homo jokes, racial stereotypes, and crotch injuries.

Zohan, in which Sandler plays a scruffy Israeli super-spy who fakes his own death to pursue his dream of being a hairdresser in New York City, does come with a better-than-average pedigree. Though it reteams the comedian with director Dennis Dugan (*I Now Pronounce You Chuck and Larry*, *Big Daddy*), the script was written by Sandler with Judd Apatow (*Knocked Up*) and Robert Smigel (*SNL's TV Funhouse*)—two guys with slightly more sophisticated, if not less crass, ideas about comedy than their leading man.

This fact did not entirely assuage concerns that *Zohan* would be stuffed with obnoxious and facile depictions of Middle East politics in general and Arabs in particular. After all, the perception of Israel as a plucky little underdog of a nation just trying to hold onto its little island of peaceful self-determination in a sea of hostile, freedom-hating Muslims is in-

creasingly belied by its government's illegal expansionist policies and by the billions of dollars in U.S. aid that help keep its Arab population disenfranchised. So turning that endlessly bloody, tragic situation into a wacky comedy, especially one featuring a high-superhuman Israeli hero, has great potential to take Hollywood's appalling penchant for portraying Arabs to despicable new lows.

Luckily, *Zohan* is so unrelentingly stupid and nonsensical that it disarms any objections you might raise to its treatment of real-world issues. The only thing it insults is the intelligence, and presumably people who lay down good money to see an Adam Sandler movie don't even bother bringing that with them into the theatre.

Compared to his previous work in various quasi-retarded manchild roles, Sandler is downright restrained in the lead. John Turturro, on the other hand, vaults right over the top with his portrayal of Zohan's archenemy, a tacky terrorist called The Phantom. The "throw everything at the screen and see what sticks" brand of humour runs the

gamut of lowbrow, from old-lady scenes and pubic hair jokes to riffing on Jewish and Arabic stereotypes (both groups use hummus as a condiment and a dentifrice) to a round of cat hackysack and cameos by everyone from Chris Rock to Marjorie Carey to Shelly Berman. It's profane hit-and-miss, and certainly too long by about 20 minutes.

The movie further tries to remain non-partisan by having Zohan fall for a beautiful Palestinian salon owner (Emmanuelle Chriqui) and tacking on a subplot in which a ruthless developer tries to turn Zohan's new neighbourhood into a shopping mall. There's a none-too-subtle message about leaving traditional footprints behind in the land of freedom, but the way the affable Jews and Arabs of *Zohan* make peace is by bonding over their love of America's top export: pop culture junk.

In that light, *You Don't Mess With the Zohan* could serve as a real treat for goodwill in certain beleaguered parts of the world. But they'd do as well saving their shekels or the dinars and waiting until it comes out on DVD.

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DIGITAL SOUND

MOVIE REVIEW • SUPERMARIONATION • BY TOM MURRAY (543 words)

From The Life Of The Marionettes

THUNDERBIRDS ARE GO! STRINGS TOGETHER A SURREAL PLOT AND ENDLESS TAKEOFF/LANDING MONTAGES

THUNDERBIRDS ARE GO!

Directed by David Lane. Fri-Sun, June 13-15. Metro Cinema (Zeilier Hall, The Citadel).

★★★★☆

Supermarionation: the phrase alone is enough to send audiences into paroxysms of...uh, well, confusion.

A stop-motion animation technique involving intricately controlled but endearingly inexpressive puppets, Supermarionation was made famous by British producers Gerry and Sylvia Anderson for their prize television show *Thunderbirds*. It was just about the coolest animation process going in the '60s, but today the Andersons' gadget-filled adventures look as kitschy as an old Rankin-Bass cartoon. (Anyone who's seen *Team America: World Police* will find it impossible to watch vintage Supermarionation without smirking.)

Thunderbirds Are GO! (the program's catchphrase) is a full-length spinoff of the TV show, which ran from 1966 to 1968. Like the series, it focuses on the International Rescue team, and their collection of really neat air and spacecrafts, *Thunderbirds* 1-4. The movie spends a disproportionate amount of time

watching those futuristic planes and rockets taking off and landing, buzzing around in the air, and simply being assembled. What makes the film—what saves it, if your taste swings that way—is the unapologetically surreal plotting, which lurches forward as though huge chunks of the film had been excised at random once it reached the 90-minute mark.

It unspools like a particularly weird Gumby cartoon—things happen, but they don't link together in a way that makes any logical sense. The International Rescue team—Jeff Tracy and his sons Scott, Virgil, Alan, Jerome, and Tito...er, sorry, Gordon—are summoned to watch over the launch of the first manned space mission to Mars, a momentous occasion that has been sabotaged once already. With the assistance of English agent Penelope (and her faithful manservant Parker), they lay a trap to discover who is infiltrating the Mars crew.

Done and done. Do we then get a bit more info on the culprits involved in these spaceship-scuttling schemes? Nope. Once the astronauts make it to the Red Planet, it again looks as though a plot point may be developing with the discovery of Martian natives who are (and please imagine this next phrase delivered in stentorian tones) "life as we do not know

it." But alas, it is not to be—just some scary, fireball-breathing rock snakes going about their business. Nothing to see here, folks—keep moving.

Normally I try to avoid revealing plot twists, but in this case plot twists are beside the point. What really matters are the little filler segments that either drone on endlessly (the aforementioned rocket launches and landings, cars that turn into boats à la James Bond's Aston-Martin) or the bewildering cinematic cut-sacs—like the 15-minute or so dramatic sequence involving Alan, Penelope, and the Swinging Star nightclub that turns into a marionette music video for Cliff Richard and The Shadows.

Incompetence and weirdness are normally not the ingredients of good entertainment—well, unless you're Ed Wood—but in *Thunderbirds Are GO!* they may actually be the film's saving grace.

Metro Cinema will be showing *Thunderbirds Are GO!* with *Vladimir and the Flying Saucer* (★★★★☆), a 14-minute animated mashup of Hollywood films that uses a photocopy, of all things, as the primary artistic anvil on which its images are forged. It apparently took years to film, and comes across as the visual equivalent of a DJ Spooky track: a breakneck overview of classic film filtered through a hallucinatory chase and rescue.

MOVIE REVIEW • SATIRE • BY PAUL MATWYCHUK | 606 words

The Mercenary Position

JOHN CUSACK VOICES HIS DISGUST FOR HALLIBURTON IN THE FORM OF LEADEN, UNFUNNY SATIRE IN *WAR, INC.*

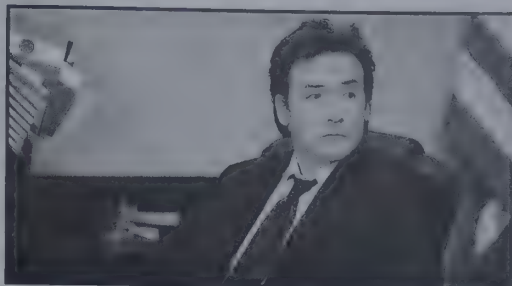
WAR, INC.

Directed by Joshua Seftel. Starring John Cusack, Marisa Tomei, Hilary Duff, Joan Cusack, Ben Kingsley. Opens Fri. June 13.

★☆☆☆

John Cusack has been doing a lot of press to promote *War, Inc.*, a satire about the modern Halliburton era of corporatized warfare. That's understandable—he has an unusual stake in the movie's success, seeing how he co-wrote (along with *Bulworth* screenwriter Jeremy Pikser and cult novelist Mark Leyner), co-produced, co-financed, and stars in it as professional killer-for-hire Brand Hauser. The dead-eyed Hauser is sleepwalking through life, dulling the painful memories of the people he's murdered by downing shotglass after shotglass of the most lethal hot sauce brands he can find.

In his interviews, Cusack burns with justifiable anger over the way the United States has cynically allowed large regions of the globe to become playgrounds for greedy corporations. Here he is, for instance, talking about the film's supposedly "offensive" humour in a web-only



Lloyd Dobler, Gun For Hire | John Cusack helps grease the wheels of American capitalism in *War, Inc.* PHOTO SUPPLIED

interview with *Vanity Fair*:

"I think the idea was to make [the film] offensive," he says. "I think what's happening is offensive. The types of vertical integration that are going on are obscene... Rumsfeld was hosting a ski tournament for soldiers who had lost a limb and he was also sitting on the board of a company that was making the prosthetic limbs. There's nothing we could do in the movie that has a fraction of the real obscenities of the war profiteers and the mercenaries and these so-called free marketeers who basically set up a fast protectionist's racket."

You tell 'em, John! But that still doesn't alter the fact that the scene from *War, Inc.* that he's talking about—in which a chorus line of female amputees on artificial legs

rehearses ■ Rockettes-style number for an upcoming pro-American TV extravaganza—isn't funny. Like, not at all. Maybe some sick humour could be squeezed from this concept—perhaps as a sight gag glimpsed, *Airplane!*-style, in the background of a dialogue scene—but director Joshua Seftel's camera sits on the image so leadenly, and for such a protracted length of time, that he squanders whatever comic shock value it might have otherwise had.

Cusack says one of *War, Inc.*'s inspirations was *Dr. Strangelove*, and like Stanley Kubrick's Cold War masterpiece, it's populated by a gallery of very broadly drawn supporting characters. That's not necessarily a bad thing—satire is often all about comic exaggeration—but Seftel unerringly finds a way to make all of them as

strident and unpleasant as possible. Hilary Duff plays Yonica (babyveah, a Central Asian pop-singing nymphet so sulky and spoiled that she makes Hilary Duff seem down-to-earth by comparison). Ben Kingsley is allowed to use a ridiculous American accent as Walken (Hauser's former boss). Worst of all is Joan Cusack, whose performance as Hauser's Tamerlane liaison is a succession of shrieks and screeches, many of them delivered right into Seftel's fisheye lens.

John Cusack's instinct to provide viewers some relief from all the hammer surrounding him by underplaying his role is probably correct in theory, but in practice, he comes across alternately as smug, sour, or just plain bored—rousing himself only for a couple of action scenes in

which Hauser disarms half a dozen bad guys with his bare hands. But the thick-bodied Cusack ■ never remotely convincing as a kung fu killing machine (the brief glimpse Seftel gives us of Steven Seagal on a TV screen is unintentionally apt), and the decision to give Hauser a tragic backstory (murdered wife, missing child) is a sentimental miscalculation for a satire conceived, as Cusack likes to proclaim to interviewers, in the take-no-prisoners punk-rock spirit of bands like The Clash.

For someone so fired up with righteous indignation, Cusack looks more and more miserable in almost every scene of this film. As a result, *War, Inc.* becomes a curious artifact: it's ■ vanity project whose star doesn't seem to even want to be in it.

MOVIE REVIEW • PANDAMATION • BY MATT HUBERT | 484 words

Jack Be Nimble

TYPECASTING PAYS OFF: JACK BLACK IS PERFECT AS A TUBBY MARTIAL ARTS MASTER IN *KUNG FU PANDA*

KUNG FU PANDA

Directed by Mark Osborne and John Stevenson. Featuring the voices of Jack Black, Dustin Hoffman, Ian McShane, Mesrine Jolie. Now playing.

★★★★★

Kung Fu Panda must have been the easiest job casting director Leslee Feldman ever had: who else but Jack Black should take on the role of Po, the two-toned roly-poly underachiever at the centre of Dreamworks' latest animated eye-popper?

The revved-up goofball act is Black's bread and butter: whether he's fortunate enough to land good movies (*The School of Rock*) or bad ones (*King Kong*), his stock as Hollywood's lazy, hirsute antihero continues to rise. And who could begrudge him his success? His enthusiasm for sexed-up rock 'n' roll and all things generally awesome is wildly infectious. Gripe all you like that he's pulling the same shtick in every damn movie, or that his brand

of high-energy comedy gets exhausting over the course of 90 minutes, but he likely doesn't care. He's having too much fun, even in mediocre movies like *Tenacious D* in *The Pick of Destiny*, for critics to bring him down.

His latest outing comes in a decidedly more PG package. In ancient China, a panda named Po dreams day in and day out of being a kung fu master. He worships the legendary "Furious Five," who protect the ancient city under the guidance of China's greatest kung fu master, a red panda named Shifu (Dustin Hoffman). Sadly, his aspirations to greatness don't synch with his lack of athletic ability and terminal clumsiness, and so instead he spends his days within the listless confines of his father's noodle shop.

But when Shifu hears a prophecy that the city is threatened by the return of the evil snow leopard Tai Lung (the grim-as-ever Ian McShane), it falls to him to select a "Dragon Warrior" to protect the city. And fate assigns lowly Po the responsibility of protecting the villagers.

You can pretty much predict where things will go from here. It

is, as a couple of reviewers have dismissively noted, a predictable underdog story. But *Kung Fu Panda* tells it well, using quick-witted slapstick, one-liners, and buddy-movie banter. What a pleasure it is to watch an animated movie where the laughs come from the well-drawn characters—the brooding, bitchy Tigress (Angelina Jolie), the cynical Crane (David Cross), the surprisingly gentle Viper (Lucy Liu), and the just-plain-confused Monkey (Jackie Chan)—and not the fart jokes and tired pop-culture references of *Bee Movie* or *Shrek the Third*.

The film looks spectacular too, especially when compared to previous Dreamworks Animation releases like *Over the Hedge*: the ancient city is gorgeously rendered. But what really seals the deal is Black, who has greatly improved as a voice performer since his oddly generic starring role in *Shark Tale*. At the screening I attended, the kids in the audience went nuts for Po, and Black's bumbling, best-bud characterization. Sooner or later they'll be old enough to see *Hid Fidelity*, and happily realize that he's been doing this shit for years.

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MOVIE GUIDE WHAT'S PLAYING IN THEATRES

OPENING THIS WEEK

BE KIND REWIND

Jack Black, Mos Def, Danny Glover, and Mia Farrow star in *Eternal Sunshine of the Spotless Mind* director Michel Gondry's whimsical comedy about a video store clerk who begins creating homemade versions of every movie in his store when a friend accidentally erases them all. *Metro Cinema: Sun, June 15 (4pm)*

BIKECAR

Director J.T. Fountain's documentary about a trio of snowboarders who embark upon a trip across the snowbound Great Northwest with a foot-powered "bikecar" as their only means of transportation. *Metro Cinema: Mon, June 16 (7:30pm)*

CATCHING MY BREATH

OSKUA: Radio Worth Fighting For director Lorna Thomas' documentary portrait of wheelchair athlete Ken Thomas' efforts to qualify for the World Masters Games. Showing with *Escape Velocity*, Scott Ligon's 2006 animated documentary about his personal experiences with attention deficit disorder. *Metro Cinema: Tue, June 17 (7pm)*

FRIDAY THE 13TH PART III

Dana Kimmell, Nick Savage, Tracie Savage, and Richard Brooker star in *Soul Man* director Steve Miner's 1982 slasher film, in which masked killer Jason Voorhees continues his murderous rampage through the woods near Crystal Lake. *Metro Cinema: Fri, June 13 (9pm)*

THE HAPPENING

Mark Wahlberg, Zooey Deschanel, and John Leguizamo star in *Signs* writer/director M. Night Shyamalan's eerie (and possibly twist-filled) thriller about a family that goes on the run to escape a mysterious outbreak of biological toxins that cause people to commit suicide.

I'M ALL RIGHT, JACK

Peter Sellers, Ian Carmichael, Margaret Rutherford and Terry-Thomas star in *Lucky Jim* director John Boulting's 1960 satire about a young naïf who gets caught between his union and upper management when a strike breaks out at his factory. *Royal Alberta Museum: Mon, June 16 (8pm)*

THE INCREDIBLE HULK

Edward Norton, Liv Tyler, Tim Roth, and William Hurt star in *The Transporter* director Louis Leterrier's action movie, based on the Marvel comic book about a mild-mannered scientist who turns into a raging green behemoth whenever he loses control of his anger.

METRO SHORTS

Mostly Water Theatre presents an evening of locally created short films, then invites the audience to vote on their favourites. *Metro Cinema: Sat, June 14 (9pm)*

A PREVIOUS ENGAGEMENT

Juliet Stevenson, Tcheky Karyo, and Daniel Stern star in writer/director Joan Carr-Wiggin's romantic comedy about a middle-aged woman who talks her husband into a family vacation in Malta while secretly planning to rendezvous there with an old flame.

QUEER IMAGES 2008: ARE WE THERE YET?

A selection of short films and documentaries portraying gay life around the world. Featuring: *No Bikini* (dir: Claudia Morgado Escanilla), *Dinx* (dir: Trevor Anderson), and *Red Without Blue* (dirs: Brooke Sebald, Benita Sills, Todd Sills): Wed, June 18 (7pm); *Freeheld* (dir: Cynthia Wade) and *A Jihad for Love* (dir: Parvez Sharma): Thu, June 19 (7pm). *Metro Cinema*

THE SCIENCE OF SLEEP

Gael Garcia Bernal, Charlotte Gainsbourg, and Peter Riegert star in *Be Kind Rewind* director Michel Gondry's offbeat 2006 comedy/drama about a shy but wildly imaginative young man's awkward courtship of his next-door neighbour. *Metro Cinema: Sun, June 15 (2pm)*

THUNDERBIRDS ARE GO!

Director David Lane's awkwardly animated 1966 adventure film, based on "Supermarionation" creators Gerry and Sylvia Anderson's British TV series, in which the intrepid International Rescue team is bled to provide security for the launch of a manned mission to Mars. Showing with *Virgil Widrich's* remarkable animated short *Fast Film*. *Metro Cinema: Fri-Sat, June 13-14 (7pm); Sun, June 15 (7 & 9pm)*

WAR, INC.

John Cusack (who also co-wrote the script), Hilary Duff, Marisa Tomei, and Ben Kingsley star in director Joshua Seftel's gonzo political satire about a burnt-out professional as-

sassin who experiences a crisis of conscience while seeing to corporate interests in war-torn "Turkistan."

YOUNG PEOPLE FUCKING

Josh Dean, Kristin Booth, Dora Baird, and Peter Oldring star in director Martin Gero's Canadian-made ensemble romantic comedy (and political hot potato), which interweaves the stories of five young couples as they each attempt to enjoy a night of sex, only to encounter unexpected emotional and logistical complications.

ALSO PLAYING

THE CHRONICLES OF NARNIA: PRINCE CASPIAN

Whereas the Harry Potter series is getting deeper and more thematically complex with each successive movie, it looks like the Narnia franchise is going in the opposite direction. This is a handsomely mounted production, but it doesn't exactly leave you breathlessly awaiting the next chapter.

★★★★☆

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL

Steven Spielberg stages the big action sequences with as much verve as ever, but sadly, the story lacks the snap of Indy's bullwhip. There's just no reason for this movie to exist, no story that's dying to be told. Even Cate Blanchett seems to be going through the motions.

★★★★☆

IRON MAN

Robert Downey Jr., that indestructible superhero among Hollywood actors, has found the role he was born to play: an alcoholic playboy genius who flies around the globe spreading peace (but causing massive explosions). This is the best comic-book adaptation since *Superman*.

★★★★★

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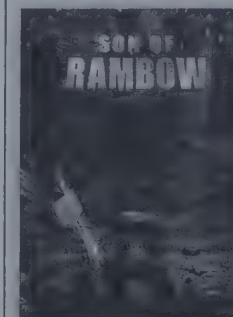
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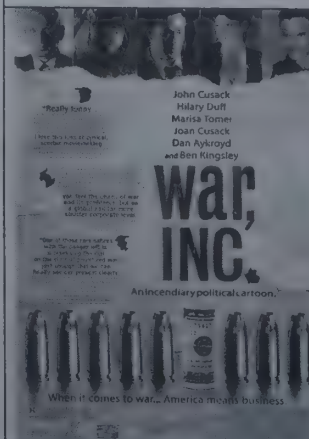
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PG VIOLENCE, FRIGHTENING SCENES

edmonton • see magazine • June 12 • June 18, 2008 • 39

VISUAL ARTS PREVIEW • THE COOLEST GIRLFRIEND EVER! • BY PAUL MATWYCHUK | 688 words

“Instead Of Watching TV, I Drew Naked Ladies”



Naked Launch | Corissa O'Donnell unveils her naughty collection of Fancy drawings at Latitude 53 this Friday. IMAGE SUPPLIED BY CORISSA O'DONNELL

FANCY LADY CORISSA O'DONNELL PAPERS THE WALLS OF LATITUDE 53 WITH PORN-INSPIRED DRAWINGS

FANCY
By Corissa O'Donnell, Latitude 53 Gallery (10248-106 St.), June 13-July 12

Corissa O'Donnell has just finished turning all of her artwork to the wall or hiding it in the basement—some young relatives are about to visit, and the pieces she'll be exhibiting in her show *Fancy* at Latitude 53 are not exactly appropriate for tender eyes. “There’s nudes,” she laughs, “and then there’s raunchy nudes.”

O'Donnell makes *raunchy* nudes. And she wears that adjective as a badge of pride. “Sure, they’re tacky,” she cackles. “That’s the fun of them! They’re gloriously tacky! Everything about them is an overindulgence—I like to eat, I like to do a million things at once!”

She also likes to look at porn. And not tasteful-for-ladies-only erotica, either: O'Donnell and her boyfriend, fellow artist Bob Prodor, prowled used book stores and vintage shops for old black-and-white nudie pinups, decks of X-rated playing cards, and especially vintage stroke books from the '60s and '70s. She'll pick up the occasional *Penthouse* or *Playboy*, but her bread and butter are the lower-rent men's pulp magazines that rode in *Playboy's* wake—bygone barber-shop staples like *Rogue* and *Knave*. O'Donnell says a publication called *Men's Pleasure* is her particular favourite.

“Porn has always intrigued me,” she says. “It’s usually a guy thing to do, but I’ve always found it extremely erotic. The thing about the women in these magazines is that their bodies are more like mine—the everyday women. New pornography doesn’t have the same feel. All the women have the same size of fake breasts, and they’re skinny and al-



most sort of alien-looking. But in old porn, the women's bodies are all different—they're skinny, they're fat, they're everything. It's a lot easier to relate my sexuality to these women than in new porn.”

And sometime last year, O'Donnell (who was previously best known in Edmonton for her glasswork) began drawing her versions of the images she found in these magazines. (“Instead of watching TV,” she says, “I drew naked ladies!”) She says that her nudes lack the raunchy rawness of the originals; she executes many of them on vintage wallpaper samples supplied by Prodor's mother and then mounts them in cheap, ornate frames scavenged from thrift stores—an approach that gives the finished products an appealing air of down-at-heel, faux-Victorian elegance.

But O'Donnell's influences be-long more to the 20th century. With their big breasts, big thighs and big hairdos, O'Donnell's nudes owe a lot

to the cheerful exaggerated sexuality of burlesque shows, rockabilly music, and tattoo culture. These girls are the cousins of Tura Satana from *Faster, Pussycat! Kill! Kill!* and the little big-busted cartoon mascot of *Playboy's* Party Jokes. O'Donnell also mentions Maggie, the curvy heroine of Jaime Hernandez's *Love and Rockets* comic books as an inspiration, as well as Melinda Gebbie's artwork for Alan Moore's sexually explicit graphic novel *Lost Girls*, and the drawings of Tom Poulton, the British medical illustrator whose side career as a creator of reams of shockingly frank erotic sketches came to light after his death in 1963.

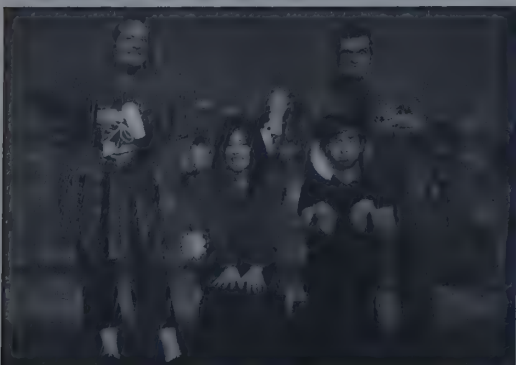
O'Donnell's artist's statement talks about society's changing attitudes towards seemingly “pornographic” material as one of her themes—she cites the outrage that greeted Manet's *Olympia* in 1863, for instance, as proof that one generation's porn is the next generation's high art—but

I get the feeling that *Fancy* doesn't have much of a political agenda. O'Donnell is neither out to shock the public by repurposing pornographic images for the art gallery, but neither is she pursuing the stereotypical feminist goal of critiquing the objectification of women. No—she's just drawing images that appeal to her eye, images that, quite frankly, turn her on.

“It's a matter of personal enjoyment for me,” she says. “I can understand the adoration men feel for these women. I feel it too.”

O'Donnell says she's a compulsive collector, and predicts it probably won't be long before she grows tired of picture frames and porn mags and moves on to a new obsession. For now, though, she's got quite a collection of back issues of *Men's Pleasure* to get through. I ask her if the articles are any good.

“Oh God, I don't know,” she says, letting loose another raucous cackle. “I don't read them!”



Short Plays For The Small Fry | Jana O'Connor, Anne-Marie Felicitas, Farren Timoteo, and Steve Jodoin ham it up at last year's Sprouts New Play Festival. PHOTO BY EPIC PHOTOGRAPHY

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE BOOKSTORE

NOW IN ITS SEVENTH YEAR!

Dramaturgy For Rugrats

You used to be able to call the **Sprouts New Play Festival** “Springboards for kids,” but the event has become such a successful launching pad for new children's plays that Springboards is starting to look like “Sprouts for adults.” This year's lineup (June 15 at Stanley Milner Library) includes Dave Horak's *The Nonchalant Cow*, Conni Massing's *Ooga-Booga*, and Dave Clarke's autobiographical opera about a young hearing boy and his relationship with his profoundly deaf mother, *Songs My Mother Never Sung Me*. “Never Sung Me”?—are you trying to teach kids bad grammar now, Sprouts?

YAY, BOOKWORMS!

Enjoy Your Two Awards, Calgary!

Speaking of Edmonton-created kidlit, local writer Katherine Holubitsky won the prize for Best Children's Book at the 2008 **Alberta Literary Awards** last Saturday for *The Big Snapper*. Other winners: Nina Newington's *Where Bones Dance* (Novel); Tim Bowling's *The Lost Coast* (Non-Fiction); Roberta Rees' *Long After Fathers* (Short Fiction); Stephen Massicotte's *The Oxford Roof Climbers' Rebellion* (Drama); and Bert Almon's *A Ghost in Waterloo Station* (Poetry). That's four awards for Edmonton and two for Calgary—we're not saying our writers are twice as good, but the numbers speak for themselves.

DAMN YOU, COWTOWN!

Okay, Calgary... You Win This One

Dammit! It looks like the Theory of Edmonton's Patent Literary Superiority that was established in the previous item has been shattered by the results of the 2008 **Alberta Playwriting Competition**. This year, the \$3,500 grand prize was won by—gasp!—Calgary playwright R. Jonathan Chapman for his script *The Wall*. But don't despair, Edmonton's local actress and blossoming playwright, Michele Vance Hehir (best known from her appearances in several Trevor Schmidt plays) won the “Discovery” category for her play *Name Is* and will be pocketing \$1,500 for her efforts—huzzah!

VISUAL ARTS • WHAT'S ON AT ARTSHAB? | 152 words

A Balanced Review?



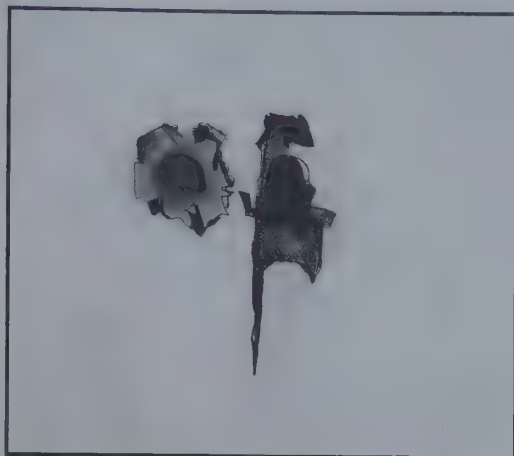
**ART BOX MANDY ESPEZAL & JILL STANTON
JILL SAYS THE NEW ARTSHAB
SHOW SUFFERS FROM POOR
PRESENTATION; MANDY DIGS
ITS NAÏVETÉ**

This week, Jill and Mandy mosey over to ArtsHab Studio Gallery to check out *A Drawing Exhibition About Balance*, which features a variety of work by Craig Talbot and Chrissy Cheung. Did the show upset their equilibrium? Let's find out.

Mandy: This was a very different show than the print exhibition we took in last week. What was your impression?

Jill: Ha ha—that's an understatement. Talbot and Cheung's work both have a strong element of the naïve running through them, not an adjective I would use to describe the Japanese woodblock prints. This show is mostly detailed little drawings upon paper, some with text, some without, and all focusing on balance as a compositional tool and challenge.

Mandy: I think they used the space well. Having Talbot's brightly coloured tiny box assemblages resting precariously near the ground



No Language In Our Cheungs | Chrissy Cheung hopes her drawing "Balance One" speaks for itself at ArtsHab's *A Drawing Exhibition About Balance*. IMAGE SUPPLIED BY CHRISSEY CHEUNG

ings that were meant to incorporate white space as a main element in the image; the black squares of metal just completely overpower them. These drawings had the potential to really impress me—and they did to a certain extent—but the method of hanging subconsciously convinces the viewer that the artist is not internally serious enough about their work to get it properly framed or matted or installed in any way besides a pack of bulldog clips from the top drawer of their computer desk. I don't know—maybe I'm a jerk! What do you think?

Mandy: I think you're someone who takes presentation very seri-

I worry that people will not take the work as seriously as they should because of the combination of "naïve" imagery and "naïve" hanging.

Mandy: Well, what about the drawings themselves, then? There's a big aesthetic difference between Talbot and Cheung. I found that Cheung's monochromatic drawings were formally solid; the installation helped them become more interactive. They had this intricate, dense line vibrating all over. Whereas Talbot's drawings had a quality of expression that I enjoyed. They are playful and open, but still contain an element of malice that gives them a tension you don't outright expect.

OKAY, I HAVE A PET PEEVE WITH PEOPLE WHO PUT ALL THE EFFORT IN THE WORLD INTO THEIR IMAGES, AND THEN, WHEN THEY ARE FINALLY SATISFIED AND ARE LOOKING TO PUT IT UP ON THE WALL, MAKE ABSOLUTELY ZERO CONSIDERATION AS TO THE PRESENTATION.

makes the vibe very fragile. The kind of installation approach they took seemed to tie in with that naïve quality you mentioned. Drawings are pinned up all over the walls, not necessarily in your "classic" gallery style, but in a more intuitive arrangement.

Jill: Okay, I have a pet peeve with people who put all the effort in the world into their images, painstakingly poring over them, calculating every mark they make on the surface, and then, when they are finally satisfied and are looking to put it up on the wall, make absolutely zero consideration as to the presentation. These works were mostly installed by placing black one-inch butterfly clips on the corners of each of the pieces, and then taping the clips to the wall. This extremely juvenile and unconsidered method of hanging completely obliterates any power the drawings might otherwise have had. This is especially true of the draw-

ously. Which is okay; a lot of people would agree with you here. You kind of completely control how a viewer sees your work with how you present it. The thing about this show is that it is clearly dealing with experimental ideas—in the imagery, in the media, and in the installation. I wasn't as thrown off by what I took as an open comment on the temporary reality of an exhibition. You immediately assume that no thought was put into how the work was displayed, but I don't think that's necessarily the case. I think perhaps there was intentional questioning of what we think of as "correct" presentation—which was paralleled in the actual work. I saw Talbot and Cheung as confronting the "correct" image.

Jill: Still, if there was a questioning, you have to agree that the way that the works were presented wasn't ideal. I even wished that they were just mounted to the wall, without any sort of clip or tape or anything

Jill: They sort of played off each other. It spoke towards a kind of unspoken collaboration. Some of Cheung's drawings were just magical, looking like strange, imperfect little crystalline structures in black and white. I liked that one drawing of Talbot's that was about the animals forming their own language. I am a big fan of text in images as long as it works well, in this case, I think these guys know what they're doing.

Mandy: Ah yes—the animals were kind of wonderful. I was glad to see some work that had a bit of humour. ArtsHab delivered a powerful trio of darts, dogs, and drawings. You can't deny that's magic.

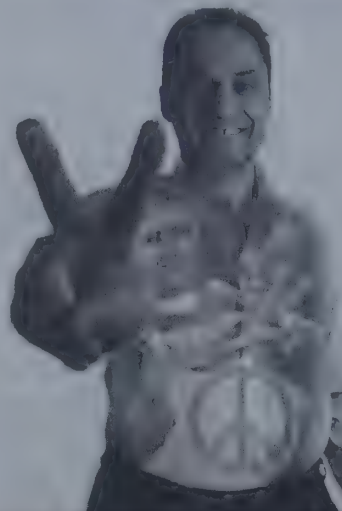
Jill: Too bad nobody will know what you mean by "darts and dogs!"

Mandy: They'll just have to go to find out, I guess.

A Drawing Exhibition About Balance runs until July 2 at ArtsHab Studio Gallery (10217-106 St.).

"What's so funny 'bout peace, love and understanding?"

Joe Ceci, rock n' roll Alderguy



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Living From One Moment To The Next

WHICH OF THE PLAYS AT THIS YEAR'S NEXT FEST SHOW PROMISE, AND WHICH ONES ARE STRICTLY HIGH SCHOOL?

Do young people still write plays anymore? Aren't those whipper-snappers' fingers too busy composing text messages and downloading illegal MP3s onto their laptops? Every year, Nextfest proves that theatre, amazingly, still holds some appeal for... what generation are we on now? Generation Z? SEE took in a sampling of this year's offerings and discovered that while not every Nextfest playwright is the next Chris Craddock, there are a few young talents who might give him a run for his money someday.

Nextfest continues until June 15.

REVIEWERS: Matt Hubert (MH), Michael McNichol (MM), Paul Marwychuk (PM), Renato Pagnani (RP)

13 ENCOUNTERS

★★★★☆

This piece by Nicole Schafenacker is a play (almost), a dance performance (sort of), and tableaux vivant (maybe). Visually striking, sometimes humorous, often perceptive, *13 Encounters* is a series of thematically-related vignettes focusing on the choices we make in relationships, both romantic and otherwise, and the risks we take in crossing the bridge (Schafenacker's central metaphor) that separates us from others.

Schafenacker's writing is a formally inventive mixture of dialogue (both realistic and stylized), monologue, recitation, and narrative. The script is strong and contains many odd moments of unexpected connection, although it sometimes seems too mature for the very young ensemble cast, who are otherwise lovely—they dance, act, and even occasionally contort themselves into props and bits of scenery.

The physicality of *13 Encounters*, especially the endless ballet lifts, becomes repetitious and self-conscious. However, transcendent moments like the gorgeously intimate lesbian love/dance scene make this a surprisingly fresh, heartfelt, and humane piece of theatre (MM)

THE ANTI-MORALITY PLAYS

★★★★★

Silent movie madmen! Clowns on speed! Grotesque operetta about death! *The Anti-Morality Plays*, created by Joel Crichton and Vincent Forcier, is a bizarre Brechtian combination of ultra-black comedy, music, and a very uncomfortable audience. From the moment when Death pulls himself onto the stage, dragging his useless legs and searching for his crutches, the scene is set for something extraordinary: a perceptive,

entertaining, nearly feral examination of mortality.

These actors are endlessly energetic—singing, dancing, and doing some exhausting-looking stage business—and all of them know how to give epic performances, scaled larger than the stage can contain. Granted, their voices aren't exactly Broadway-calibre and the captions which begin each scene are off-centre and difficult to read (one audience member—sitting directly in front of me, thanks so much—kept standing up to see them better), but the effect is clever and very funny.

And so are the frenetic dance numbers, and the songs about different deaths, all performed in styles that match their setting (cowboy, ballad, an amazing rap). The combination

them fun, silly, and too short to wear out their welcome. In *Super Zeroes*, a group of superhero sidekicks get a rare chance to face off against the forces of evil. They're all there, including Thunder Girl (Daisy Daver), Mini Dash (Greg Vanderzyde), Sparrow (Rebecca Schaeffer), and Fruitlad (Deanna Mazur). Teenage anxiety is the tie that binds these lowly crimefighters, and it's where *Super Zeroes* gets most of its kicks. The laughs aren't perfectly paced, but the whole cast—particularly the meek and hilarious Mazur—makes it worth taking in.

The second "mini-play," *Carny-Val*, is an inventive mix of (deep breath) piss puddles, love triangles, and shooting thoroughbred horses. Carnival employees Skeeter (Robert

heavy-handed portentousness and narrated by actors with the same inability to stop leering at the audience and licking their lips after every sentence. Scott hasn't quite figured out a way to balance the tonal shifts between comedy and melodrama, and the ending is so downbeat and so abrupt that it winds up puzzling the audience more than shocking them, but give Scott points for ambition. Who knows—in 25 years, he might be creating the Edmonton equivalent of *The Ring Cycle*. (PM)

JUGGERNAUT

★★★★☆

Local actor Cody Porter's *Juggernaut* is the kind of play that Nextfest was built to showcase. The tale of a man slowly losing his grip on reality, this

spiteful child who takes her on a dreamlike odyssey designed to help her move past her grief... although Creature's antics are so annoying you half-expect Mattie to kill herself just to be free from her.

The whimsy of Phillips' script is appealing in theory, but whimsy needs a lighter-than-air touch, and *Night Spell*, unfortunately, weighed down by awkward comedy, tin-eared poetic images (one character refers to "an oasis in a sea of despair"), and more false endings than *The Return of the King*. (PM)

SURPRISE

★★★★☆

Some days nothing works out. Shanna Johannesen's *Surprise* is a witty short play about the perils of throwing a surprise Mexican-themed wedding shower. Sara (Ellie Heath) is completely unprepared to host it due to a surprise of her own; her sister Brady (Sarah Sharkey) isn't much help; friend Cheryl (Laura Sirtori) is dealing with the crumbling state of her own marriage; and even bride Ashley (Samantha Slater) isn't sure she can go through with it.

While the premise is conventional and very little of the action is unexpected or surprising (Johannesen trots out just about every cliché about female friendship in the book), the ensemble cast acquires itself honourably. Heath is especially funny as the intensely frazzled but very practical Sara. Grab a margarita and settle in for a party. (MM)

UNSOLICITED MAIL

★★★★☆

In a dystopian society where knock-out fights determine court cases, the media invades every aspect of life, and the only outlet for human contact seems to be phone sex lines, Vincent (Evan Smith) and Anna (Skye-Lindsey Meehan) are looking for connection.

Jeff Kubik's *Unsolicited Mail* is a darkly funny satire on the ways in which we seek for love. It's an ambitious production, both thematically and technically—it's full of rapid scene changes, entrances, exits, and near-constant radio and TV broadcasts, all of which are difficult to pull off in the tiny confines of The Living Room Playhouse.

Meehan's Anna is believably cool and lethargic, Nikolai Witschl as the voice of the radio/TV is wonderfully creepy, Nathan Coppens' Malcolm is very funny as the only "normal" character, and Smith's Vincent is understandably uncomfortable. Although I wished the cast had found a way to play disaffected, mumbling characters without making it nearly impossible for the audience to hear their dialogue. (MM)



If You Live In A German Village, For God's Sake Avoid The Forest | That's the less on of Christopher Scott's dark musical *The Erlking*. PHOTO BY CONOR MCNALLY

of animated performances and (forgive the pun) deadpan humour make this an astonishing, if alienating, experience. See this play. (MM)

COLONY COLLAPSE DISORDER

★★★★☆

Déjà vu: a few months ago, Louise Casemore directed an independent local show called *Diary*, and if you saw that play, you've pretty much seen Jacqueline Russell's *Colony Collapse Disorder*, which uses the same three-character format and wrestles with the same issues of alienation that every 14-year-old thinks are theirs alone. The script may not be all that remarkable or innovative, but the three actors show a lot of verve. Nicholas Mather as the nerdy and neglected Sam delivers the best performance, while Lianna Makuch and Andrea Steen do what they can with limited roles.

There's a good play to be found in *Colony Collapse Disorder*; it just needs some reworking to unlock its true potential. (RP)

THE ENBRIDGE HIGH SCHOOL MINI-PLAYS

★★★★☆

Two quick plays by teens, both of

Hackman and Dusty (Chris Saloum) vie for the affection of the lovely Chastity (Emma Houghton), and wage war in "The Challenge." Solomon (ZaQ "Coolest Name Ever" Pannik) is the keeper of the challenge and looks and sounds a lot like a hellbent Charles Nelson Reilly. Put simply, these mini-plays are wild, weird, and a little bit sad. Hmm. Sounds a lot like high school. (MH)

THE ERLKING

★★★★☆

Is Christopher Scott the Edmonton equivalent of *Rushmore*'s Max Fischer? Maybe so: you show me someone else his age who's done something halfway as ambitious as writing, directing, and composing his own musical adaptation based on the same German folktales about a malevolent, child-snatching sprite that would also inspire Goethe and Schubert to write ballads of their own.

But Scott's biggest influence appears to be not Schubert but Tom Waits—like *The Black Rider*, *The Erlking* is a dark tale of evil spirits preying on the weaknesses of German villagers, told with the same

one-man (and one-stuffed-monkey) show is smart, funny, and often disturbing, thanks to a memorable performance by Christopher Schulz, who movingly captures the pathos of a man stuck between the real world and his head.

Schulz does more with the script than is probably there on the page, and even manages to overcome some of the story points which might otherwise have been revealed as gaping plot holes. You can see the big twist coming from a mile away, but the fact that you'll still be satisfied by it is a testament to both Porter and Schulz. (RP)

NIGHT SPELL

★★★★☆

Naima Phillips' poetic comedy/drama is one of those sentimental fantasies about boyfriends so devoted to the women they love that they do their best to make life easier for them even after they're dead.

The Patrick Swayze figure in this one is Sam (Aaron Adams) and the Demi Moore figure is Mattie (Elena Porter)—Sam's died of a fatal disease, and when the depressed Mattie wishes to speak to him one more time, he arranges for her to be vis-

THEATRE PREVIEW • **DYSTOPIAN DRAMA** • BY RENATO PAGNANI | 442 words

Doubleplusgood Vibrations

**MINISTRY OF LOVE ASKS:
WHAT IF JULIA WERE THE
HERO OF NINETEEN EIGHTY-
FOUR INSTEAD OF WINSTON?**

MINISTRY OF LOVE

Adapted and directed by Cole Lewis. Starring Jessica Carmichael, Deanna Jones, Lwam Ghebrehariat, TransAlta Arts Bams (10330-84 Ave). To June 15. Tickets available through TIX on the Square (420-1751/tixonthesquare.ca) and at the door.

Jessica Carmichael somehow passed through high school without ever having to read *Nineteen Eighty-Four*. But George Orwell's classic dystopian novel tracked her down anyway.

"When Jessica was working at a bookstore, she noticed that someone would come in and buy this novel every day, without fail," explains Cole Lewis, who adapted Orwell's text into a new stage show called *Ministry of Love*. "She hadn't read it before, so she picked up a copy for herself and at once she saw connections between the novel and Theatre of the Oppressed, which is how we're staging *Ministry of Love*."

After Carmichael thought of marrying the dystopian themes of the novel and the form of theatre pio-



Who Is Julia? What Is She? | Jessica Carmichael gives *Nineteen Eighty-Four* a female twist in *Ministry of Love*. PHOTO SUPPLIED

neered by Brazilian director August Boal (which involves direct audience participation and destruction of the fourth wall) her colleagues at Théâtre Rien-Pantoute took the concept one step further: they suggested making Julia, the doomed lover of activist Winston Smith, the main

character.

"Julia's quite underwritten in the novel," Lewis says. "She's kind of like a wet dream for Winston, in the way that she's available. But we saw an opportunity to explore the events of the novel from her perspective. It's ambiguous as to whether she's a

traitor or not, and we felt that her side of the story was our way in. It was something that hadn't been attempted before....

"We had to steal from Winston a bit, so Julia is a little like Winston in some regards. Winston sees his love of Julia as a form of active

rebellion. Julia sees her own integrity and sense of humanity as a form of rebellion. What we're trying to do is separate those two things and give them to two different characters."

This process of both adaptation and composition hasn't been easy. The script is constantly being rewritten, even as opening night approaches. Some of these changes have been as minute as trading lines between characters, while others are fundamental to the play's structure.

And the changes will continue even after the premiere, as the interactive elements of the production are ironed out. The goal, Lewis explains, is to put together something that is innovative but still theatrical. The last thing Lewis and Carmichael want to do is stage "just another play."

"We want to come up with something new," Lewis says. "We want to create a story and we want to have a discussion around that story, but we don't want it to be a one-way lecture. We want to use theatrical elements to make the debate come alive onstage. If we can manage to get through these shows with our sanity, I'll consider it a success."

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Even Threesomes Need A Rulebook



SAVAGE LOVE: DAN SAVAGE

**DON'T BE SURPRISED YOUR
TRIO ISN'T WORKING WHEN NO
ONE EVEN KNOWS WHAT THE
OTHERS' EXPECTATIONS ARE**

I'm a bisexual woman, age 20, and I am threesome-ing it with my best friend and her boyfriend during a stay abroad. I knew the girl (who's mostly straight) beforehand. The girl thinks it's hot when I participate—i.e., when it's all three of us in bed—but she gets jealous when her boyfriend and I do anything without her. This seems unnecessary, because I don't get jealous when she is alone with her boyfriend, and he

friend and her boyfriend. Share and share alike, right? But your best friend, for her part, views you as a side attraction. She sees you as something—pardon me, someone—that she and the boyfriend brought into their relationship to enhance it, not someone who they've brought into the relationship itself.

In other words: They're the couple—they were a couple before you came along, and they're planning to be a couple after you're gone. If you're unclear on that concept, BGI, it's because the three of you failed to establish clear ground rules and expectations and now you're confused, she's jealous, and he's either taking advantage or feeling caught in the middle.

Luckily it's not too late for the three of you to sit down and establish some ground rules. It may be that your friend, while comfortable with the idea of you and her messing around without the boyfriend, isn't comfortable with the idea of you and

should approach dating. Should I look for a partner in the usual ways and hope that I find someone open-minded? Or should I look mainly in kinky contexts?

I know that you've described diapers as "A Fetish Too Far." I'd be happy to find someone who's willing to get involved in some fairly serious bondage games and who isn't freaked out by my wearing diapers when he's not

around. I doubt that an open relationship is the solution. Even if I had permission to play with others, I can't imagine being in a really serious relationship without being able to share at least some of my fantasy life with my boyfriend.

Kinkster Needs Open-Minded Type

You are so lucky that you're gay, KNOT.

There are websites where you can advertise—www.recon.com is a good place to start—and kinky spaces (leather bars, gay BDSM groups, pansexual kink community events, etc.) where you can hang out. But your odds of meeting a kinky or kink-tolerant partner even "in the usual ways" are much better than the average kinky straight guy's odds.

SAVAGE cont'd pg. 47

**THEY'RE THE COUPLE—THEY WERE A COUPLE BEFORE
YOU CAME ALONG, AND THEY'RE PLANNING TO BE A
COUPLE AFTER YOU'RE GONE.**

doesn't get jealous when she and I do things alone.

She doesn't want to be possessive, but she's got alarms going off. Which is odd because in two months I'll be gone and they'll both be staying in Europe. It feels like she's suddenly setting a lot of limits on us. We have a blast when we're all together, but we have no real ground rules. I want this to work!

Girl Interrupted

BGI, I'm shocked things aren't going well—I mean, you have "no ground rules," and as everyone knows, neglecting to establish ground rules is the secret to threesome-ing success.

Wait, did I say "the secret to threesome-ing success"? I'm sorry, BGI, I meant failure. To ensure the failure of a threesome—whether you're threesome-ing your way through an evening or a summer abroad—it's crucial that you refrain from establishing ground rules. Don't talk about your expectations, just make assumptions; don't make sure everyone's on the same page, just stomp around the minefield of love and lust until the whole fucking thing blows up in your faces.

I hope you're detecting the sarcasm here, BGI.

Here's what I suspect the problem is: You're operating under the assumption that you're an equal partner in this threesome, BGI, and that there is a sort of quasi-poly arrangement you're enjoying with your best

the boyfriend messing around without her. You may regard that limitation as unfair and irrational; the boyfriend may regard it as unfair and irrational; I may regard it as unfair and irrational. But if you want this to work, BGI, then you'll make allowances for your best friend's comfort levels and security and honor her limitations.

And if you don't wanna honor 'em, you're free to go.

I'm a 29-year-old single gay man with some major kinks: I'm into bondage (preferably inescapable), I'm into diapers, and I have a very subby fantasy life. I'm wondering how someone with my kinks

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MY MESSY BEDROOM JOSEY VOGELS

A NEW SCIENTIFIC STUDY SAYS ROMANTIC BREAKUPS ARE MUCH LESS TRAUMATIC THAN PEOPLE IMAGINE THEY'LL BE

Despite what the song says, breaking up is not necessarily hard to do.

People are apparently much less distressed and cope much better with ending a relationship than they thought they would. I know that's little comfort as you're curled up on your bed in the fetal position feeling like someone's taken a sledgehammer to your heart and you've cried so much your fingertips are wrinkled from dehydration. But honest: you'll bounce back. You're more resistant than you think.

At least that's what Eli Finkel (I know—great name, hey?) and Paul Eastwick from Northwestern University discovered during a nine-month study that examined 26

people (10 female and 16 male) who were in relationships of at least two months and which ended during the first six months of the study.

The participants completed bi-weekly questionnaires during the nine months answering questions that measured the extent to which they were in love and the distress they predicted they'd experience should things end. Their predicted levels of stress two weeks before the breakup were then compared to the actual distress they felt at four different times after the breakup.

And that's right: they were less distressed than they thought they'd be—

ple tend to be pretty resilient, often more so than they realize and bounce back sooner than they predict."

Apparently, humans have a pretty lousy sense of "affective forecasting research", that is, we think we'll be much more affected by future events than we are. We tend to brace ourselves for the worse—such as death or illness—but underestimate how capable we actually are at dealing with the traumatic stuff life throws us. Same deal with breakups.

And guys and no different from women in this respect. In fact, Finkel has little time for gender stereotypes when it comes to dating and

up.

Seems we've got a lousy sense of "introspective predicting" too. Sure, if you ask a lot of guys and gals what they look for in a partner, the guys will often say looks and the gals, affluence. Same deal if you read the personal ads. Problem is, says Finkel, these kinds of studies don't actually introduce men and women to each other to see if their actions speak as loud as their words.

In his research, Finkel observed men and women at speed-dating events and concluded that men and women don't differ—men and women both want hotties with good earn-

ship died, what is it about the reality when you do break up that helps you believe that you might, just might, live? Finkel says that after a breakup, people tend to reassess their former partners and realize they possibly weren't the shiny pennies they thought they were. Then look at what else they have in the life—friendship networks, hobbies, work... in other words, a life—and find renewed value in them. Plus you finally realize it'd be a lot more fun to spend a Saturday night out on the town than curled up on your bed in the fetal position with a wad of soggy tissue in your hand.

AFTER A BREAKUP, PEOPLE TEND TO REASSESS THEIR FORMER PARTNERS AND REALIZE THEY POSSIBLY WEREN'T THE SHINY PENNIES THEY THOUGHT THEY WERE. PLUS, YOU FINALLY REALIZE IT'D BE A LOT MORE FUN TO SPEND A SATURDAY NIGHT OUT ON THE TOWN THAN CURLED UP ON YOUR BED IN THE FETAL POSITION.

especially the ones who described themselves as "madly in love." They predicted they'd freak out way more than they actually did when the whole "madly in love" thing went to hell in handbasket.

Eastwick says he's not saying breaking up is a picnic but that "Peo-

relationship research. Aside from giving us hope that we will indeed survive (feel free to break into that Gloria Gaynor tune now), Finkel has also been involved in research that challenges that whole "men are attracted to looks, women to money" belief that pundits constantly dredge

ing prospects. But because this old stereotype is constantly perpetuated, men and women start to believe it and spew it out as the truth, when the reality doesn't reflect it.

So, back to the broken heart club. If you lived in fear that your life would end when your relation-

Being in love is scary—it's frightening to be dependent and vulnerable. But you should take that chance and lose the fear of falling in love because you don't want to make yourself vulnerable and end up devastated. You're far more resilient than you think!

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SAVAGE (cont'd from pg. 45)

So put yourself out there in both arenas—the kink ones and the usual ones—and date and disclose, date and disclose, and then date and disclose some more. Diapers may be AFTF for some, but they won't be deal-breakers for other diaper guys (they're out there) or for a guy who loves you to bits and is willing to do anything for you (he's out there too).

I wonder if you have any familiarity with my particular twist. I'm female, early 40s, and I really like to watch. Seems pretty straightforward, but I'm not the classic voyeur. Everything I've read on voyeurism really emphasizes the eroticism of secretly watching others having sex, with the possibility of being discovered as part of the thrill. I'm not turned on by any of that. It sounds stressful to me. I want to watch, but I want the person I'm watching (always male in my fantasies) to know I'm watching. I want him to be looking right at me. I want to look into his eyes while he's getting

banged into next week, or masturbating like a fiend, all undone and out of control, and have him know I'm sitting there witnessing him fall apart into orgasm. Mmmmm. (I suspect this may be some expression of a power issue. Just maybe.)

But looking for someone to play along with me has been fruitless thus far. The one boyfriend I did bring it up with sat there and stared at me for so long that I dried right up and never mentioned it again. I ran an ad in the local online personals (M, M-F, M-M), outlining what I was interested in, thinking that with all the exhibitionists out there, surely someone would bite. Nothing. I did get a response, but it was from another woman. She wanted to know if I'd had any replies, and to ask if she could sit in if anyone took me up on my offer. Any ideas, Dan?

Opera Glasses

You told one boyfriend, you placed one ad. And then you gave up. Gee,

here's an idea. The human race would quickly die out if people into "normal" sex asked one person, took out one ad, and then, if they didn't get a positive response, stopped asking and stopped advertising.

Look, OG, you told one person, he reacted badly, and... the conclusion you seem to have drawn from this experience is that you should never, ever risk telling anyone about your kink ever again. May I suggest an alternate conclusion? You told the wrong person. When you told him about your kink—your charming, harmless, intriguing kink—and he sat there like a stone, the correct response was not to wither under his gaze. The correct response was to flip him off and walk out.

Readers respond to my advice for Shitty Boyfriend In The Midwest at www.thestranger.com/savage/shitty.

Download the *Savage Lovecast* (my weekly podcast) every Tuesday at www.thestranger.com/savage.
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CRUISIN' THE COSMOS

PISCES (FEBRUARY 19 – MARCH 20)

It really stings when you find out you're not the puppet master and someone's pullin' your strings. Of course, you can't ignore that they move you in ways you've never been moved before. If you can set pride aside, you won't be so sore, and you'll learn a heckuva lot more from your new mentor!

ARIES (MARCH 21 – APRIL 19)

Just 'cause the cosmos peed on your campfire, that's no reason to mope — even though it's a disaster, it's not without hope. If there's an ember, spark or glowin' coal there's still a good chance you'll reach your goal. If you keep blowin' on it, you'll find it amazin' how soon the fire starts blazin'!

TAURUS (APRIL 20 – MAY 20)

This week, your inspiration level'll be at an all-time high as the scales fall from your eyes, and you realize you've been tellin' yourself lies. Truth is the ultimate fountain of youth, so there's no need for self-scorn. Celebrate your birthday instead, baby, 'cause you've just been reborn!

GEMINI (MAY 21 – JUNE 20)

There ain't much in this world better than love, but when push comes to shove, there's lots involved you need be sure of. Like, can you afford to let your affairs be ignored while you're busy adorin' and bein' adored? This week, pay attention to biz no matter how attractive any other offer is!

CANCER (JUNE 21 – JULY 21)

Cancers have an uncanny ability to cling to those things that provide emotional stability. Sometimes though, you gotta let all that go and take a chance on what you don't know. This week's one of 'em. When it comes to gamblin' don't think twice, take a risk and roll them bones!

LEO (JULY 23 – AUGUST 22)

Y'know, the devil does us all a big favour. Just by existin', we've got a choice between good 'n' evil. That's what them philosopher types call your "free will." This week it don't matter what you choose as long as you choose it, 'cause when it comes to free will, you gotta use it or lose it!

VIRGO (AUGUST 23 – SEPTEMBER 22)

You could have the world in the palm o' your hand, but there'd still be a whole universe around you where you stand. It don't matter what you've got or how much you know, there'll always be room for you to grow. Right now, you know someone who'll help with this task — you've just gotta ask!

LIBRA (SEPTEMBER 23 – OCTOBER 22)

Luck is somethin' that happens because of your heart and has nothin' to do with whether you're dumb or smart. That's why this week you need to try somethin' new and completely forget what your brain's tellin' you. Go with your gut feelin', and you're gonna see a whole lotta serendipity!

SCORPIO (OCTOBER 23 – NOVEMBER 21)

The best laid plans o' mice and men end up gettin' foiled again 'n' again. That's why presently the perfect plan is no plan, so forget long-term for now, and just do what you can. It don't mean that you're lackin' ambition, just that you can quickly change course as required while pursuin' your vision!

SAGITTARIUS (NOVEMBER 22 – DECEMBER 21)

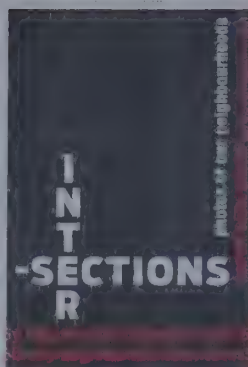
You're not too sure what kinda enemy you're dealin' with — brain-washed storm trooper or dark lord of the Sith. It's hard to know which way to skin it if you're not sure it's a cat, but it's usually safe to play diplomat. Outclass their ass to make 'em look like chumps, and if they can kick yours, you'll still avoid takin' lumps!

CAPRICORN (DECEMBER 22 – JANUARY 19)

Don't worry Capricorn, you ain't been forlorn. It may look like you're at the end of the rope, but in reality, you've got lots of hope. It's just at the moment the moon's obstructin' your view, so that you can't see how things are turnin' around for you. Soon you won't need to look so far to realize they actually are!

AQUARIUS (JANUARY 20 – FEBRUARY 18)

Whether it's for better or worse, this week you'll take a step into a new universe. You'll have a lot of new decisions to make and big chances to take, not to mention potential mistakes. If you wanna avoid the latter, ignore everyone else's chatter — if it ain't in your vision, don't make no decision!



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FULL-TIME BAKER and Baker's Helper in new food store in Wainwright, Alberta. Apply Eastalta Co-op Attention: Dave. 5013 - 51 Ave., Vermilion, AB, T9X 1B2. Phone 780-853-5335.

GENERAL NEWS/SPORTS reporter/photographer required for award-winning community newspaper. Must have reliable vehicle and camera. Competitive salary, benefit plan. Website: www.lacombeinfo.com. Email resume: mikostuk@bownet.com.

HARRIS REBAR, the largest employer of union reinforcing ironworkers in North America will provide paid training and employment as reinforcing ironworker apprentices in Edmonton. Within a year you could be earning in excess of \$33 per hour plus benefits. Applicants must have a minimum grade 10 education, have own transportation, and live in or be willing to relocate to Edmonton. Fax resume to A. Bruneau at 1-780-986-9011 or email to: abruneau@harrisrebar.com.

HEAVY EQUIPMENT REPAIR in Slave Lake, Alberta requires heavy duty mechanics. Stable work environment. Competitive wages and benefits. Call Herb 780-849-3768. Fax resume 780-849-4453.

HOT OILER Drivers needed. Good wages, benefits. Must possess valid Class 3 licence. Clean driver's abstract, H2S and first aid tickets necessary. Previous experience a definite asset. Please apply with resume and current driver's abstract to 432-231-9199.

INDUSTRIAL PAINTER - applicant must have knowledge of operating & maintaining an airless painter, enamel and epoxy products, coating experience would be an asset. Apply to: Do All Metal Fabricating. Fax 306-634-8623. Email: ivanloosen@doallmetal.com.

1500. Help Wanted — Alta.

JOURNALISTS, Graphic Artists, Marketing and more Alberta's weekly newspapers are looking for people like you. Post your resume online. Free Visit www.awna.com/resumes_add.

JOURNEYMAN OR apprentice partnership for General Motors dealership. Will train. Salary negotiable depending on experience. Apply online to: lome@groveontario.com or phone Lome at 780-962-2929.

JUNIOR REPORTER - photographer position, Claresholm Local Press, just one hour south of Calgary. Strong writing, photography skills required. Resume, writing samples to: clpsales@telus.net. Fax 403-625-2828.

LIVE-IN CO-MANAGER Teams - Calgary. Couples with a genuine interest for active seniors are invited to join the world's largest owner/operator of retirement housing. Working with another 2-person team of Managers, you will maintain a great environment for active and retired seniors. Competitive compensation, bonus opportunities, 1-bedroom apartment w/furnished utilities/housekeeping and more! Apply to: Karen Fentello, Director, Holiday Retirement. Fax 205-275-0579. Email: karen.fentello@holidaytouch.com.

MAGAZINE SALES MANAGER. Ambitious, experienced, sales manager required by Red Deer based magazine. Compensation open for discussion. Resume to: adinks@shaw.ca.

OUR LARGE farm team needs a mechanic to help repair, maintain, and operate large farm equipment. Formal training not required. Contact Brett at 306-741-7737, or send resume to fax 306-778-3938 or email: amberfield@sasktel.net.

1500. Help Wanted — Alta.

SALES REPRESENTATIVE required for your area. Earn up to \$100,000/year. Salary, commission, car allowance. Must have direct selling experience. Leads provided. Traveling required. Submit resume to: Personnel Manager, The Water Clinic, 850 - 47 St., East, Saskatoon, SK, Canada. STK 0X4. Fax 306-242-1223. Email: mike@the-waterclinic.com.

SERVICE MANAGER REQUIRED for southern Alberta dealership. Must have a strong mechanical background, leadership and communication skills. Send resume to: Royce, Challenger New Holland, Claresholm. Fax 403-625-4556. Phone 403-625-3321.

TANK TRUCK drivers needed. Good wages, benefits. Must possess valid Class 1 licence. Clean driver's abstract, H2S and First Aid tickets necessary. Previous experience an asset. U.S. Fast Card an asset. Please apply with resume and current driver's abstract to 403-223-9199.

VACUUM TRUCK OPERATOR full-time. Class 3 required. Drilling rig work. Top wages. Call 780-853-7274. Viper Enterprises Inc.

WELDERS - All levels of welders needed to join our rapidly expanding company. Offering overtime, competitive wages, benefits, RRSP's & apprenticeship opportunities. Apply to: Do All Metal Fabricating, Estevan, SK. Email: ivanloosen@doallmetal.com. Fax 306-634-8623.

1600. Volunteers Wanted

Do you like to drive? Volunteer to drive fruit and walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 732-1221

1600. Volunteers Wanted

Mentors for Children & Youth. Be a friendly mentor to children/youth living in group care. Caring adults needed to share time and interests. 2 hours/week, evenings or weekends. Various locations. Contact Leslie @ 432-1137, ext. 357.

Recreation Activity Aides. Volunteers needed to participate in recreation activities (crafts, tag, go, walks, etc.) and provide companionship and recreation support to clients with developmental disabilities. 4-10 hours/month, evenings or weekends. North-east Edmonton. 2 locations. One male volunteer is required. Contact Leslie @ 432-1137, ext. 357.

Take advantage of this volunteer experience of a lifetime! Become a friend to a NEW Canadian and share a life changing experience. Contact Dulan at 474-8554.

Volunteers for NestFest! June 5th-15th. Receive Free Festival Pass! For More Information please contact Elisa @ 453-2440

Volunteers needed for Pet Therapy Society's casino at Century Casino on Monday, July 14th. Please call Deanna at 413-4682 if you can help.

Walking Club Companion. Get fit and have fun walking and socializing with a small group of adults with developmental disabilities, living independently in the community. Walking is preceded by supper/snack together. 5:30 p.m. to 7:30 p.m., every second and fourth Friday @ Westmount Mall. Staff support provided. Contact Leslie @ 432-1137 ext. 357.

2005. Artist to Artist

DRAMAWORKS & ARTSTREK Theatre workshops for adults and teens. July 2008. Call 422-8162 or visit www.theatreinaberta.com

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(each additional)	\$0.50 + GST
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DEADLINE MONDAY AT 3PM

*FREE HEADINGS: Artist To Artist, Musicians Available, Musicians Wanted, Volunteers, I Saw You (provided the ad is not for profit) You can list up to 15 words or subject to regular pricing. Free ads run for 4 weeks

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10275 Jasper Avenue,
Edmonton, Alberta T5J 1X8
We cannot confirm receipt of ad. Ads are not guaranteed to run and we reserve the right to re-categorize, edit and refuse private party ads.

2005. Artist to Artist

Actors wanted for Musical Comedy for this year's Edmonton Fringe, produced by Magnets Inc. For auditions contact Chris at 438-6644 or email chris@fringe-edmonton.com. For more information go to www.lantern-fish.ca/cellmates.

2010. Musicians Available

Bass Player Available, extensive pro experience, pro backing vocals etc. L_rax_audio@yahoo.ca

2020. Musicians Wanted

Agency seeks bass and rhythm guitar player. Influences Trivium, Cannibal Corpse, P.O.D. and Punk. Pro gear and attitude a must. Shows in August. Experience with metal and speed. Scott at 400-4151 after 6pm.

FORMER MEMBERS OF BAD-SEED Looking for experienced 40+ singer/guitar player. 477-3708.

Guitarist and drummer from the Grand Millions from the 80's looking for bass player to play week-end gigs. Call Todd at 966-7394 after 11 pm.

The Killer Cowboys, a local country-rock band seek a bass player. The chosen one must have pro experience, flexible schedule, positive attitude. Contact only by phone. 780-313-7327 or by e-mail john@killercowboys.com

2200. Massage Therapy

Chinese traditional body & feet deep tissue massage by registered massage therapist. 403-6221, 11639-97 St.

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Heidi 1-780-632-3515 (Vegreville) 1-780-868-6139 (Edmonton)

Mobile Spa & In Call Bodywork Therapy (Lic. & Bonded, 20 yrs. exp., Oliver area) for relaxation and rejuvenation. Target your stress, aches, poor circulation, toxins and fatigue with a aroma-steam, shower, massage, and talk therapy. 428-1965 or 920-1965. By appt.

SWEDISH-CALIFORNIAN massage. 20 years experience Old Strathcona. Also evenings and weekends. Almasta 505-8765

3010. Auctions

THINKING AUCTION! Guarantee your results with Piche Bros. Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-491-4494 or btauction.com.

3210. Misc. For Sale

BED QUEEN, orthopedic Pillow-top mattress/box-spring. New, still in plastic. Full warranty. Cost \$1100, sell \$375. KING size, extra-thick, cost \$1550, sell \$650. We deliver. 403-371-1400.

BUILDINGS FOR SALE! "Beat the increase!" 20x30x12 \$5300. 25x40x14 \$6890. 30x50x14 \$9900. 35x60x16 \$13500. 40x60x16 \$17700. 50x140x19 \$45,600. 60x100x18 \$36,300. Others. Pioneer since 1980. 1-800-668-5422; www.pioneer-tel.com.

ELTON JOHN TICKETS For his Saturday, September 13 Edmonton show. These tickets are for fans in rural Alberta/NWT only. From \$249, each delivery included. Call Dash Tours 1-800-265-0000.

FOR SALE Rodent proof 40' and 22' sea containers. 5' X 10' corral panels starting at \$55. 403-226-1722; 403-540-4164; 1-866-517-8335; www.magnatesh.com.

NOT TUB/SPA 2008 + All options, with cover, 2008 model with full warranty. Brand new, still in wrapper. Cost \$8,300. Sacrifice \$4,750. Call 403-663-9767.

POOL TABLE 1" 3 piece slate, 8 Professional Series, Solid wood with all accessories. Brand new, still boxed. Cost \$6800. Sell \$1950. 403-266-0979.

3210. Misc. For Sale

MEMORY FOAM Orthopedic mattresses. NASA technology. Retail \$1500, liquidation price \$399. Queen (all sizes available). Limited quantities. Health Rest Warehouse, 10821 - 182 St., Edmonton. Call 1-888-420-7378.

METAL SIDING/ROOFING. Best price! 32" VPIR/36" Toughrib 29ga. Galvalume \$89 sq. ft. Cost ours \$89 sq. ft. **IN STOCK** 25/30 year warranty. **ALTA-WIDE** Builders Supplies 1-888-263-8254.

THE CONTAINER Guy, 20, 40 and 48' containers. Also Reefers available. Weather, bug and rodent proof for storage. Delivery available. Excellent condition. Clean, city rated gravel. 780-307-4656.

THREES! Beautiful Colorado Blue Spruce, (70 trees, 20' tall \$139.30. Free shipping!) Also huge 4' tower Poplar, Lodgepole Pine, Mountain Ash, and more! Alberta grown. 1-866-873-3846; www.treetline.ca.

WHITE SPRUCE 4 - 6 ft. \$37. Machine planted, fertilized and mulched. Minimum order 15 trees. Delivery charge \$50 - \$70. per order. Crystal Spring 403-820-0961.

3220. Misc. Wanted

OLD MOTORCYCLE, car licence plates, from any province, state, country. Any plates from the Yukon or NWT. Military, war amp tags, licence plate toppers. 780-929-2832.

3240. Travel/Trade

ALL INCLUSIVE PACKAGES. Book online at www.canadatrails.com and save more on your vacations. Use code NCA74327 for discount or call us toll free at 1-800-563-5722.

DISCOUNT TRAVEL Packages, cruises, flights, hotels, tours, last minute deals. Office in Medicine Hat, servicing all of Canada with great prices; www.wareliners.ca. 1-877-522-7891.

POLAR BEAR Day Tours - Departures from Calgary, Edmonton and Saskatoon. Jet non-stop to Churchill, Manitoba this fall. Spend the day on a guided polar bear experience. Return to your home the same evening. Limited space available. 1-866-460-1415. www.classiccanadian-tours.com.

YUKON KLONDIKE TOURS. Fight 5 from Calgary, Edmonton and Vancouver. Enjoy the best of the Yukon with an efficient 6 day air and land tour. Whitehorse, Skagway, Dawson City, Klunne and more. 1-866-460-1415; www.classiccanadian-tours.com.

3315. Building Supplies

#1A STEEL building sale! Save up to 60% on your new garage, shop, warehouse. 6 colours available! 40-year warranty! Free shipping limit 20 callers! 1-800-457-2206; www.crown-steelbuildings.com.

3400. Pets & Supplies

CKC Chocolate Labrador Retriever puppies. Great companion or hunting. Ready for Father's Day. Check out our website: www.fatherlalab.com. 1-403-665-2448.

4001. Farm Stuff

6 YEAR REGISTERED Black Tennessee Walking horse gelding; 3 year old Registered Grey Peruvian Paso gelding. Great dispositions and breeding. Call 780-781-5136; 780-373-3933.

GOATS WEST CONVENTION, August 22 - 24, near Edmonton, Alberta. A weekend all about goats - seminars, workshops, farm tours. Visit www.alberta-goatbreeders.ca or call 780-878-3814.

HEATED CANOLA WANTED. Buying green, damaged, spring thrashed canola. Buying wheat, barley, oats and peas for feed. "On farm pickup." Westcan Feed & Grain 1-877-250-5252.

5003. Real Estate Misc.

\$65,900. "A1-Homes" \$65,900. Sale - Factory Direct - Sale, 16 - 20' wide. Ready for delivery now. Date to compare. Call Andrie 403-945-4488. Red Deer 403-314-2244.

BEST BUY HOMES. \$5000 cash back on all Silverwood homes in stock and 16' wide to choose. 60 days for modular. 1-877-396-5564; www.bestbuy-housing.com.

JANDEL HOMES factory direct pricing. New 1200 sq ft \$89,750. Cathedral ceilings, low E windows, upgrade exterior, soaker tub. Free delivery (100 mile radius). Jandel Homes 1-800-463-0084; www.jandel-homes.com.

LARGE SERVICED LOT with double garage for tender. Five year property tax exemptions for new residential or commercial construction. Village of Theodore, SK. 306-647-2315; theodore.village@sasktel.net.

LOTS UNDER \$24,900! Build your Dream Home in central Alberta for under \$250,000. Last serviced lots available. Visit www.countrylivingmin.com or call 403-701-6603. Alix - Forestburg - Killam.

NEED CASH? Home owner mortgage loans. Purchases, renewals, refinances to 100%. Alberta Home Loans Inc. Call today 1-877-568-0929, Jason Pelletier. Pay off debt and start saving! www.jpelletier.com.

NEW HOMES for Sale! Quality craftsmanship built homes - with over 30 years experience. Immediate availability. Best price in western Canada. Starting from \$129,900. Contact Tim 403-827-9770 or Kelvin 780-221-5494.

PROVINCE-WIDE Classifieds. Reach over 1 million readers weekly. Only \$249. + GST (based on 25 words or less). Call this newspaper NOW for details.

REAL ESTATE WANTED. Private company seeks mobile home parks, townhouse complexes, apartment and office buildings larger than 12 units in Alberta and built after 1975. Top dollar paid, quick closing, agents welcome. Email: sales@upcountrygroup.com or call 604-987-1230.

RIVERSIDE RV Park Resort Living. Lots now selling on the Similkameen River in beautiful BC; www.riversidervparkresort.com. Email: islandviewrv@hotmail.com. Call 250-499-7710/250-490-7408.

SHOWHOME BLOWOUT. We have too many homes. All our SRI Homes are reduced for quick sale and can be delivered immediately. You will save thousands. Call Alberta Custom Homes 1-800-347-5590.

SOUTH EAST Prairie Homes 1400 sq. ft. New home on 100 X 120 lot Kennedy, SK \$215,000. Oilfield and manufacturing jobs available. Friendly little town boasting many services. Located near Moose Mountain Provincial Park, 6 golf courses, hunting and fishing. 306-538-2256 or my@sasktel.net.

WINALTA HOMES - Building Communities. Now selling - Jubilee Landing in Sherwood Park. Lighthouse Pointe in Sylvan Lake. Jutland Ridge in Stony Plain. Home and lot starting at \$259,900. Winalta Homes 1-868-960-2112.

WINALTA LEADS the way. 22' X 72' ready-to-move modular homes. Extremely popular floor plan and many options. Limited availability. From \$139,900. Winalta Homes 1-868-960-2112.

6100. Cars

#1 IN CREDIT Rebuilding. Need a car, truck, van or SUV? Auto credit fast. Bad credit? No credit? Bankrupt? Repossession? No problem. Call today and drive away. Call Stephanie, 1-877-792-0599. Free delivery anywhere; www.autocredit-fast.ca.

6100. Cars

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BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. Call Garth 403-890-5593. Cavalcade Auto Acceptance Corp., serving Alberta for 16 years.

COLLECTION. CADILLACS. 1966 Fleetwood, 1976 Deville, 1978 Coupe Fleetwoods, 1983 Cimarron, 1997 Concours Northstar rebuildable. Parts cars: 1970 - 90, engines. 1955 Ford F100, 1934 Ford flatdeck. 403-546-3000.

DREAMCATCHER FINANCING. Buckle up today! You work, you drive! "O" down. O.A.C. Free delivery to BC and Alberta. Apply online www.dreamcatcher-loans.com. 24/7, 1-800-910-6402.

NEED A CAR or truck? Good credit, bad credit. Want a Visa? #1 success rate. Delivery in BC and Alberta; www.drivemomorrow.com or 1-888-501-1148.

6400. Recreational Vehicles

BRAND NEW Hitchhiker II SL 28.5 Luxury 5th wheel. Two pull outs never used. Unexpected health issue. Paid \$64,000, will take \$55,000. No GST. 403-305-7233.

6650. Tires/Parts/Access.

WRECKING OVER 2000 vehicles. All makes all models. Cars, trucks up to 3 tons. Lots of 4 X 4's. We ship parts anywhere and offer a 90 day warranty. Call North-East Recyclers toll free 1-877-903-3925, Lloydminster.

7205. Psychic

BELIEVE! Exceptional Psychics! Love - Money - Life. 1-900-783-3800. \$3.09 minute. 18+. 1-877-478-4410. For Visa/MC/Amex/DirectDeposit; www.mysticalconnections.ca.

7245. Misc. Services

\$500. LOAN SERVICE, by phone, no credit refused, quick and easy, payable over 8 or 12 installments. Toll free 1-877-776-1660.

A CRIMINAL RECORD? We'll clear it! Don't be misled by others, we'll get you what you really need. Lowest price, guaranteed pardons/waivers. Toll free 1-800-507-8043; www.pardon-granted.ca.

AFFORDABLE PHONE Reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6398; www.tembo.ca.

CRIMINAL RECORD? Why be embarrassed or fearful? Canadian criminal pardon/U.S. travel waiver. Uncontested low cost divorce? Debt recovery? Alberta small court claims payout to \$25,000. 1-800-347-2540.

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DEBT STRESS? Consolidate & lower payments by 30 - 40%. End those phone calls & the worry. Avoid bankruptcy. Contact us for a No-Cost Consultation. Online www.mydebtsolution.com or toll free 1-877-556-3500.

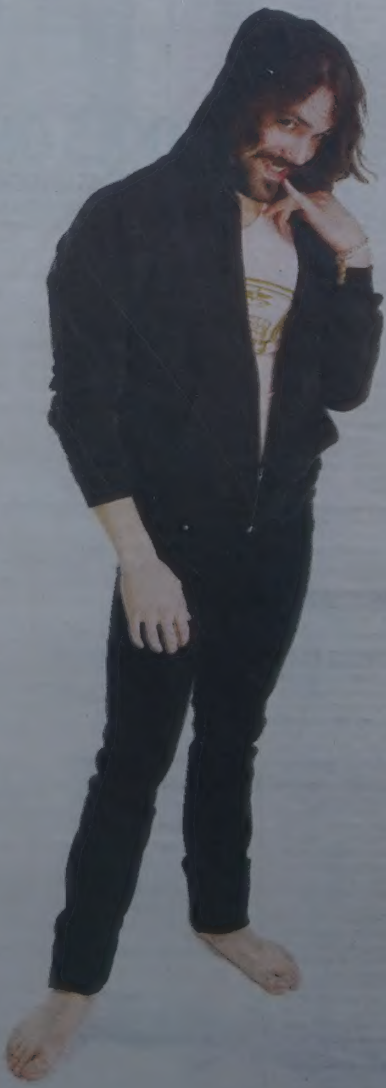
GET BACK on track! Bad credit? Bills? Unemployed? Need money? We lend it! You own your home - you qualify. www.pioneerwest.com. BBB member. 1-877-987-1420.

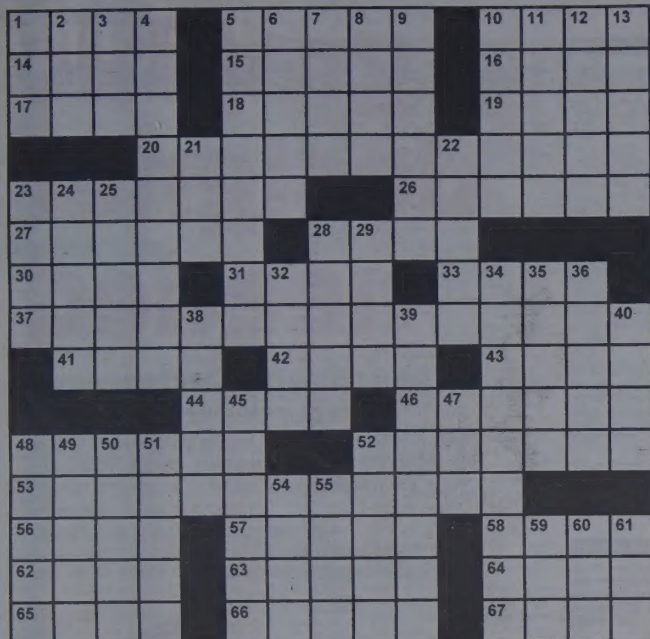
9450. Adult Massage

Asian Touch Massage Asian Ladies. Young and Friendly. The Best Relaxation Place in Town. We Welcome All Clients. Contact Ken at 885-1980.

graphic designer needed

Must play nice and get along with our designer Michael. Michael prefers a friend with super strong visual communications skills, comfortable in a Mac environment using all the needed design programs, and someone who likes Slayer (not essential). Please send a resume to design@see.greatwest.ca. Portfolios can be dropped off at #200, 10275 Jasper Ave.





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14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67

FOOLS ON FILM

ALL IS NOT AS IT SEEMS

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Element used to treat diaper rash
- 5 It may be a brewin'
- 10 Bra size
- 14 Toledo's lake
- 15 Experimental punk rocker Lunch
- 16 Ancient Greek harp
- 17 "You look GOOD!"
- 18 Music holders
- 19 "Put Your Head on My Shoulder" songwriter Paul (whose daughter is married to Jason Bateman)
- 20 It's played to fool people into thinking that someone's calling them (as in "Manhattan Murder Mystery")
- 23 Second Amendment word
- 26 "Mourning Becomes Electra" playwright
- 27 Yell to the quarterback
- 28 Tax on imports
- 30 Slightly mad
- 31 Disney sci-fi film with a Master Control Program
- 33 Agency that helps prevent workplace injuries
- 37 It's put in front of a window to fool people into thinking someone is standing there (as in "Home Alone")
- 41 ___ do well
- 42 Heath bar competitor
- 43 Mathematician Rubik
- 44 Company that owns PayPal
- 46 Decathlon divisions
- 48 Lose yours and you're nuts
- 52 Liqueur from Dublin
- 53 It's crafted to fool guards into thinking a prisoner's in bed, when he's actually gone (as in "Escape From Alcatraz")
- 56 "Born Free" lioness
- 57 Bete ___ (object of hatred)

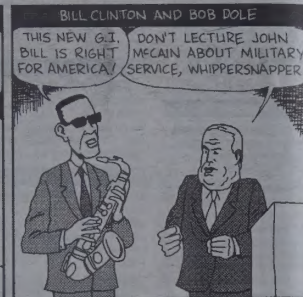
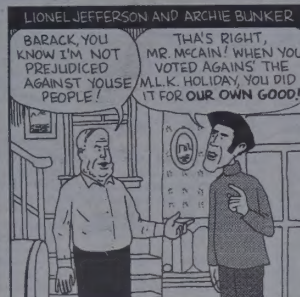
DOWN

- 2 Mental halfwit
- 6 Org. that sues pirates
- 13 "For Sale by ___"
- 14 Rickman who plays Severus Snape
- 16 Sports Spice's nickname
- 66 Detaches (from)
- 67 Waiting room call
- 1 One of two in a Canadian puzzle?
- 2 Yo La Tengo guitarist Kaplan
- 3 2008 kids' movie: ___'s Island
- 4 Video game where you shoot mushrooms
- 5 Put on, like lingerie
- 6 Headstrong personality
- 7 Olfactory detection
- 8 Carnival attraction
- 9 The Trix Rabbit, e.g.
- 10 Loud sound from trumpets
- 11 Lauper who participated in "We Are the World"
- 12 1990s sitcom character who had his own breakfast cereal
- 13 Birthstone in a shell
- 21 "The dog ___ my homework"
- 22 "Thinking ___ in the final throes" (Amy Winehouse line)
- 23 Label on a bin of unsortable items: abbr.
- 24 "So why on earth should ___" ("A Hard Day's Night")
- 25 "M" star Peter
- 28 Out of style
- 29 "Go back," in word processing
- 32 Tabula ___
- 34 Band that released "Pretzel Logic" in 1974
- 35 Operatic mezzo-soprano Marilyn

TOM THE DANCING BUS

By RUBEN BOLLING

OBAMA vs. McCain WE'VE SEEN THIS PLAYED OUT MANY TIMES BEFORE... HIP BLACK GUY vs. CRANKY OLD WHITE GUY



The Riverside Bistro at Courtyard by Marriott Hotel



RAZZYKAT
Raspberry Beer / Bitter Firmhouse

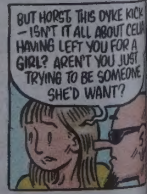
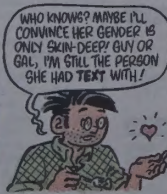
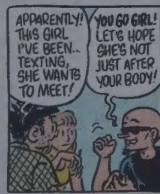
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the summer seasonal brew
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INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5j

The dancers were kicking it at the festival party in Enterprise Square downtown on Wednesday June 4, 2008. This ended Edmonton's first Creative Age Festival which promoted senior artists in all disciplines. PHOTO BY IAN JACKSON

FIRST PERSON • EDMONTON STORIES • BY TJ MAIR | 599 WORDS

My City Was Gone

OH, HEY, WAY TO GO, EDMONTON

I was walking around the Garneau neighbourhood recently with a friend, Liz, who has lived in Toronto for decades. She had returned to Edmonton a few times in the interim, but now had time to visit her old haunts for the first time in years. The visit offered an opportunity to reflect on the changes that have occurred in our older University-area neighbourhood and those that continue to take place.

Liz wanted to show me her former home, the old Victorian house with the wrap around veranda. Everyone claimed it had harboured a family of ghosts. The house was, according to her, only a few blocks west of my place. But by the time we were within a block or so of the house, we realised that it was no more; before us, on her old block, the 27 storey edifice of

College/Windsor Park Plaza cast its looming shadow upon us. We wondered aloud what had become of the ghosts. Both without any inkling of spirituality, we weren't truly concerned for those souls, but for the narrative that was lost when memo-

ished, Liz and I turned around and walked east down Whyte Avenue, where Liz reminisced further. At 109 Street she pointed out the location of the old Varscona Theatre.

(It's interesting that the theatre in an old firehouse across from another theatre in an older firehouse [The Walterdale] on 83 Ave. and 103 St. was named the New Varscona Theatre in honour of the Varscona that once stood on 109 and Whyte, but has in recent years dropped the 'New' and is now just the Varscona—an odd name considering its location right in the heart of Strathcona, unlike the old Varscona which was halfway between the university [varsity] and Strathcona, hence the portmanteau

■ common occurrence in this town. As young as it is, the city seems to be trying its hardest to seem even younger by razing any and all signs of the past. It is nearly too overwhelming to invest energy in being bothered by this kind of erasure.

We decided to walk further east on Whyte Avenue, Liz remembered the Garneau Bakery (now an empty shell, but recently stylish women's clothing store Nokomis, which recently moved down the avenue to larger quarters) and the yummy fresh bread and pastries it had. Having only been closed in less than the last decade, I shared the memory and the regret.

As we walked by the storefronts,

AS YOUNG AS IT IS, THE CITY SEEMS TO BE TRYING ITS HARDEST TO SEEM EVEN YOUNGER BY RAZING ANY AND ALL SIGNS OF THE PAST.

ries were deprived of their physical correlates. With nothing to contain the story of their existence, these ghosts have been evaporated.

I now wonder about every walk-up, every condo, and even every old house that still stands, and the stories, and the ghosts that have been lost.

After the letdown of a house van-

name).

This landmark, she knew, had been torn down to build a boring looking bank (now a branch of the Sally-Ann), but was still nostalgic about it. She didn't know why because she never went to it when she lived here, and could not recall if it was still functional. Maybe it was the loss of architecture, but that has been such

many of which had changed, we came by another shop of women's clothing, Changes, that had just closed and always been there in my estimation, but Liz did not recall. The sign announcing it's closing said that it had been there since 1988. "Well," I said. "I guess that's it—no more Changes."

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